॥ श्रीः ॥

मालविकाग्निमित्रम्

(महाकवि श्री कालिदास विरचितम्)

EDITED WITH

Introduction, English Translation etc.

Samskrita Sahitya Sadana
Bangalore City

N.B.:—Only the **Samskrit Chaya** is printed in the body of the text. The Prakrit passages are given at the end.

Text and Translation together	Rs	3	0	0
Samskrit Text only	Rs	1	12	0
English Translation	Rs	1	6	0

1949

Printed at

SRI RAGHUVEER PRINTING PRESS, MYSORE.

INTRODUCTION

Kalidasa: His date—There are only a few tantalising legends which have to speak about the life and date of our poet, though none of the legends is reliable. If one legend makes him the contemporary of Bhavabhuti, another makes him the court poet of Bhojaraja of Dhara. But the tradition that he was one of the *Nine Jems** of Vikramaditya's court seems to have some truth about it. No doubt some scholars have rejected even this as totally baseless; but many are inclined to believe that Kalidasa's patron must have been Vikramaditya. It is not unlikely that Kalidasa has paid his tribute to this patron of his, in the title of his play *Vikramorvasiam*. But as there have been several Vikramaditya's, this tradition by itself does not help to fix the date of Kalidasa. One king Vikramaditya founded the era known after him, which commences from 57 B. C. A good many scholars are inclined to think that it is very likely that this king was our poet's patron. In support of this view, among other arguments, Mr. Pandit points out that Agnimitra, son of Pushpamitra who founded the Maurya dynasty in 160 B. C. is the hero of the Malavikagnimitra, being a historic person and a contemporary of our poet. Internal evidences are not wanting to strengthen this. The law of inheritence as detailed in the Sakuntalam Act VI, that the property of a person who died childless would go to the king, was current in or about the first century B. C. Moreover the Bauddha poet Asvaghosha who is placed in 78 A. D. has in all likelihood borrowed his ideas from Kalidasa, as the latter has been recognised as an original poet borrowing his subjects only from ancient authors like Valmiki. These tend to show that Kalidasa lived in the first century B. C. The date is approximate, as it has not yet been finally accepted. That is why, if Dr. Peterson holds that "Kalidasa stands near the beginning of the Christian era,

*धन्वन्तरिक्षपणकामरसिंहशङ्कुवेतालभट्टघटकर्परकालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

if indeed, he does not overtop it", Dr. Kern places him in the latter half of the 6th cent. A. D.

His Life—There is a legend according to which Kalidasa was a boor by birth but was somehow married to an obstinate princess who abandoned him finding that he had no education at all. Thereupon he devoted himself to the worship of *Kali* who blessed him with literacy and poesy. Thus he became *Kali-dasa* and a gifted poet by the favour of Kali. He then returned to his wife and she put him the question अस्ति कश्चित् वागर्थः ? in reply to which it is stated that he repeated the same words in the same order, but in the affirmative and that he later composed the three Kavyas,—1. Kumarasambhava, 2. Meghaduta and 3. Raghuvamsa, with each one of those words at the commencement of the first verses of them respectively. The legend is no doubt interesting but not quite reliable.

We can gather some information about Kalidasa's life from his own writings. His repeated reference to Ujjain indicates that he must have spent at least a part of his life in the city. His dwelling upon the charms of that city in his *Meghadutam* makes clear that he loved it much. His description of the *Tour* about the whole of India and even into the regions beyond the borders of India, in the *Raghuvamsam*, makes any one believe that Kalidasa himself must have made such a grand tour. Mountains seem to have impressed him deeply. As accurately observed by a critic, he is the only Sanskrit poet who has descrided a certain flower which is exclusively Kasmirian.

There cannot be any doubt that Kalidasa had extensive education and that he had mastered rhetoric, dramatic theory, and the science of grammar 'the chief of all sciences. Besides the knowledge of law and astronomy, he seems to have had proficiency in the profound and subtle systems of philosophy. If his *Kumarasambhavam* is Shivaistic, his *Raghuvamsam* is Vishnuite. If the hymn to Vishnu in the latter work is expressing Vedantic monism, the hymn to Brahma in the former expresses the dualism of the Samkhyas. The Buddhistic and Yoga doctrines are also mentioned here and there. Therefore

we may observe that, in matters of religion and philosophy, Kalidasa was of an unbaised mind.

His works :—More than forty works are generally attributed to Kalidasa, but critics acknowledge only seven or eight of them as his. Those works are—

1-3. Three dramas— 1. *Sakuntalam.*
2. *Vikramorvasiyam* and
3. *Malavikagnimitram.*

4-5. Two Mahakavyas—1. *Raghuvamsam* and
2. *Kumarasambhavam.*

6. One Khanda Kavya—1. *Meghadutam.*

7. ऋतुसंहारम्—A descriptive poem accepted by some as the work of Kalidasa.

8. कुन्तेश्वरदौत्यम्—Not yet discovered, but known by a quotation in the औचित्यविचारचर्चा of Kshemendra.

His Poetry :—' No other poet in any land had sung of happy love between man and woman as Kalidasa sang. Everyone of his works is a love poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. It is of love eventually happy, though often struggling for a time against external obstacles, that Kalidasa writes. There is nowhere in his works a trace of that not quite healthy feeling that sometimes assumes the name " modern love ". If it were not so, his poetry could hardly have survived; for, happy love, blessed with children, is surely the more fundamental thing

' It is perhaps an inevitable consequence of Kalidasa's subject that his women appeal more strongly to a modern reader than his man. The man is the more variable phenomenon, and though manly virtues are the same in all the countries and centuries, the emphasis has been varioulsy laid But the true woman seems timelessly universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual, yet so universal; heroines as true, as tender, as brave as are Indumati, Sita, Parvati, the Yaksha's bride, and Shakuntala.

'Kalidasa could not understand women without understanding children. It would be difficult to find anywhere lovelier pictures of childhood than those in which our poet presents the little Bharatha, Ayus, Raghu, Kumara. It is a fact worth noticing that Kalidasa's children are all boys. Beautiful as his women are, he never does more than glance at a little girl.

'Another pervading note of Kalidasa's writing is his love of external nature. No doubt it is easier for a Hindu, with his almost instinctive belief in reincarnation, to feel that all life, from plant to god, is truly one; yet none has expressed this feeling with such convincing beauty as has Kalidasa. It is hardly true to say that he personifies rivers and mountains and trees; to him they have a conscious individuality as truly and as certainly as animals or men or gods. Kalidasa's knowledge of nature is not only sympathetic, it is also minutely accurate. Not only are the snows and windy music of the Himalayas, the mighty current of the sacred Ganges, his possession; his too are smaller streams and trees and every littlest flowers.

'There is a wonderful balance in Kalidasa's character by virtue of which he found himself equally at home in a palace and in a wilderness. I know not with whom to compare him in this; even Shakespeare, for all his magical insight into natural beauty, is primarily a poet of the human heart. That can hardly be paid of Kalidasa, nor can it be said that he is primarily a poet of natural beauty. The two characters unite in him, it might almost be said, chemically...............Poetical fluency is not rare; intellectual grasp is not very uncommon; but the combination has not been found perhaps more than a dozen times since the world began. Because he possessed this harmonious combination, Kalidasa ranks not with Anacreon and Horce and Shelley, but with Sophocles, Vergil, Milton.'

The Indian poet Jayadeva has called Kalidasa '*The grace* of Poetry'. It is this *grace* in his composition that induced the celebrated critic Schlegel assign for him a very high place amongst the galaxy of the 'Sons of Song'.

Kalidasa is undoubtedly "the brightest star in the firmament of Indian Poetry". The richness of his creative fancy and his skill in expressing tender sentiment and sympathy with nature gives him a very high place among the world's dramatic poets",

"Where find a soul that does not thrill
In Kalidasa's verse to meet
The smooth, inevitable lines
Like blossom-clusters, honey sweet?"

—Bana's Harshacharita.

Synopsis of the play: ACT I,—After the usual prologue, two maids of the palace, Bakulavalika and Kumudika by name, are introduced. The former is sent by the chief queen Dharini to enquire about the progress of her ward Malavika in the art of dancing. Kumudika the other maid, carrying to the queen, a ring bearing the seal of a snake, is met by Bakula. The brief conversation between them reveals that the king has seen a new painting of queen Dharini and her attendants of whom one (Malavika) is so very beautiful that the King is smitten with love for her, and that the jealous queen is sedulously keeping her away from the King's sight. At this point Ganadasa, the dancing master of Malavika, appears and informs Bakula, that Malavika is a wonderfully proficient pupil. He is told that Malavika was sent as a present to Dharini by her brother Virasena.—(*Misra Vishkambhaka*)

King Agnimitra then enters with his ministers and listens to a letter from Yajnasena, king of Vidarbha, who had imprisoned prince Madhavasena and his sister Malavika (cousins of of the king). The letter was in reply to Agnimitra's demand for their release, In it, Yajnasena had stated that the princess had escaped and that he would set free Madhavasena on condition that his own brother-in-law, a prisonor of Agnimitra was released. This letter angers the king and he orders an expedition against him.

Next enters the Vidushaka, the Kama-sachiva of the king. He has devised a plan for getting Malavika into the

presence of the king, by bringing about an envious quarrel between the two dancing-masters of the court, Ganadasa and Haradatta. When the Vidushaka is just acquainting the king of his achievement the two teachers appear there and appeal to the king. After some consultation, it is agreed that each shall exhibit his teaching art through the performance of a pupil before the king, the queen and the learned Parivrajika. The queen jealously opposes this at first but reluctantly consents in the end.

ACT II :—The whole party assembles next in the Concert-hall and Ganadasa presents his pupil, Malavika, first as determined by the Parivrajika. Malavika dances singing a song which is plainly indicative of her love for the king. The king finds her more beautiful than in the picture and his love for her grows deeper. When, her performance being over, she is about to go, the Vidushaka starts some discussion and detains Malavika such that the king may feast his eyes on her for some more time. The hour of noon is announced and the exhibition of Haradatta's art is postponed.

ACT III : -The scene now shifts to the palace garden the conversation between two maid servants discloses that Ganadasa won the contest and that Malavika is being carefully guarded from the king who has grown love sick. One of the maids, the gardener, has observed that a favourite *Asoka* tree is late in blossoming and goes to report the matter to the queen so that she may arrange for its *dohada* (The belief was that such a tree could be induced to put forth flowers if a beautiful lady in splendid attire touched it with her foot).—*Praveshaka*

The love-lorn king enters with the Vidushaka and both proceed to the pleasure garden where the king had agreed to meet his junior queen Iravati, to swing with her. Malavika also enters, to offer the dohada, deputed for the purpose by the queen with the promise of a reward that would satisfy her in case the tree blossomed within five days. The king (with the Vidushaka) hides in a thicket and feasts his eyes on Malavika. Soon Bakulavalika arrives and decorates Malavika's feet Presently the junior queen Iravati in a state of mild intoxication enters

with her maid Nipunika and they spy on the young girls. 'Thus there are three groups on the stage; the two girls believe themselves to be alone; the king and the c lown are aware of the two girls, as are also the queen and her maid; but neither of these two pairs knows of the presence of the other. This situation gives rise to very entertaining dialogue, which changes its character when the king starts forward to express his love for Malavika. Another sudden change is brought about when Iravati, mad with jealously, joins the group, sends the two girls away, and berates the king. He excuses himself as earnestly as a man may when caught in such a predicament, but cannot appease the young queen, who leaves him with words of bitter jealousy.'

ACT IV:—The Vidushaka brings news to the king that the senior queen, induced by the junior one has locked Malavika and Bakulavalika in a cellar, with instruction to its guard that they shall not be set free untill her own snake-sealed ring is presented. The Vidushaka however, has devised an ingenious plan to secure their release. So he sends the king to wait on the queen who is nursing her injured leg. A few minutes later, the Vidushaka rushes into their presence yelling and pretending that he has been bitten by a serpent on his thumb while plucking flowers for the queen. The Vidushaka's words imploring the king to take pity on his old mother after his death, awaken the genuine sympathy of the queen. He is soon removed for treatment by the Royal Physician Dhruvasiddhi. A snake-sealed ring is required for the *udakumbha* treatment, it is reported, and the unsuspecting queen parts with her own signet ring. The ring is used for the release of Malavika and her friend. A little later, a meeting of Malavika and the king in the ocean-house is brought about. The Vidushaka keeps watch outside, but fails asleep. He is then noticed by Nipunika who bears the news to Iravati. Inferring from this that the king must be in the ocean-house, the two go there and are surprised to find the king with Malavika. The love-scene is interrupted and the king is in a fix. But to save him from this awkward situation, as it were, news is brought that his little daughter has been frightened by an yellow ape. The king

and Iravati hurry off leaving Malavika to be consoled by the information that the Asoka tree has put forth blossoms, as omen of the final fulfilment of her own desires.

ACT V :—Sarasaka, the queen's servant relates to the gardener Madhukarika in a a brief conversation, the success of Virasena's expedition against the Vidarbha king.—(*Pravesaka*)

At the invitation of the senior queen, who has somehow made up her mind to unite Malavika with the king, the king goes to meet her under the Asoka tree. There he finds with surprise Malavika in bride's attire, by the side of the queen. In a few minutes, two maids with remarkable powers of song, included in the spoil of the Vidarbha expedition, are introduced. They at once recognise Malavika and exclaim "Our Princess!" Then it is brought to light that she is none other than the missing sister of Madhavasena, who, on his way to Vidisa to bring about the proposed marriage between Agnimitra and Malavika, was imprisoned by Yajnasena. The Parivrajika next takes up the tale and relates how her brother Suniti, the minister of Madhavasena, contrived to escape along with her and Malavika from Yajnasena and had set out for Vidisa. On their way they were attacked by robbers, her brother was slain and Malavika was lost, She (Kausiki) thereupon became a *parivrajika* and became a *protigee* of Dharini. As for Malavika she had been taken from the robbers by Virasena and sent as a present to his sister Dharini. Thus in the court of Agnimitra they two had met again. The matter was not disclosed earlier, confiding in the prophesy of a sage that Malavika would be a servant for just a year before meeting with a suitable match. Thus any possible objection to the king's marriage with Malavika is removed

The king then instructs his ministers to divide Vidarbha between Yajnasena and Madhavasena. At this very time a letter comes announcing that his son by Dharini, Vasumitra, has won a victory over the Yavanas and brought back the sacrificial horse of Pushpamitra, the king's father; and inviting Agnimitra to be present with family at the sacrifice following the victory. The queen

is overjoyed at the news of her son's success and offers rich presents to all. To the king she presents Malavika. Even the jealous Iravati becomes a party to this, though some what ungraciously and the king has another wife.

The Authorship—"The play is usually considered as one of the three composed by Kalidasa, who is said in the prelude to be the author. There is no reason to question the nomenclature of the author in the prelude, and the play is probably the work of Kalidasa Tradition alone identifies him with the poet of Vikramaditya's reign, who preceded the Christian era. and the internal evidence is adverse to the drama being the work of the author of *Sakuntala* and *Vikramorvasi. There is neither the same melody in the verse nor fancy in the thoughts..............the manners described appear to be those of a degenerate state of Hindu society, and it can scarcely be thought earlier than the tenth or eleventh century*" Such were the observations made by Prof. Wilson in his Select Specimens of the Theatre of the Hindus (1826-27). Prof. Weber subscribed to this view at first (1852) in his History of Sanskrit Literature, but later (1856) refuted Wilson's theory in the Introduction to his own German Translation of the play. The learned editor of the play in the Bombay Sanskrit Series, Mr. S. P. Pandit, thoroughly examined this question of Authorship in the preface and established with conclusive proofs that the author of the Malavikagnimitra was identical with the author of the Sakuntala and Vikramorvasiya. Since then there has been no difference of opinion among scholars on this subject.

General—" The Malavikagnimitra is often taken to be one of Kalidasa's youthful productions, but there is no adequate reason for thinking that it is his first dramatic work The modesty shown in the prologue repeats itself in those of his other two dramas and the immaturity which critics have seen in it is more a question of personal opinion than a real fact; for it resolves itself into a difference of form and theme, rather than any real deficiency of power. The Malavikagnimitra is not a love-drama of the type of the Svapnavasavadatta, to which it has a superficial resemblance, but which possesses a far

more serious interest. It is a light-hearted comedy of court-life in five acts, in which love is a pretty game, and in which the hero need not be of heroic proportion, nor the heroine anything but a charming and attractive maiden. The pity of the situation, no doubt arises from the fact that the game of sentimental philandering is often played at the expense of others who are not in it, but that is only an inevitable incident of the game. The motif of the progress of a courtly love-intrigue through hindrances to royal desire for a lowly maiden and its denouement in the ultimate discovery of her status as a princess was perhaps not as a banal in Kalidasa's time as we are wont to think; but the real question is how the theme is handled. Neither Agnimitra nor Malavika may appear impressive, but they are approximate to the atmosphere. The former is a care-free and courteous gentleman, on whom the burden of kingly responsibility sits but lightly, who is no longer young but no less ardent, who is an ideal *Dakshina Nayaka* possessing a great capacity for falling in or out of love; while the latter is a faintly drawn *ingenue* with nothing but good looks and willingness to be loved by the incorrigible king-lover. The Vidushaka is a more lively character, who takes a greater part in the development of the plot in this play than in the other dramas of Kalidasa. The interest of the theme is enhanced by the complications of the passionate impetuosity and jealousy of the young discarded queen Iravati which is finely shown off against the pathetic dignity and magnanimity of the elderly chief queen Dharini. Perhaps the tone and tenor of the play did not permit a more serious development of this aspect of the plot, but it should not be regarded as a deficiency. The characterisation is sharp and clear, and the expression polished, elegant and even dainty. The wit and elaborate compliments, the toying and trifling with the tender passion, the sentimentalities and absence of deep feeling are in perfect keeping with the outlook of the gay circle, which is not used to any profounder view of life. One need not wonder, therefore, that while war is in progress in the kingdom, the royal household is astir with the amorous escapades of the somewhat elderly, but youthfully inclined, king. Gallantry is undoubtedly the key-note of

the play ; and its joys and sorrows should not be reckoned at a higher level. Judged by its own standards, there is nothing immature, clumsy or turgid in the drama. If Kalidasa did not actually originate the type, he must have so stamped it, with the impress of his genius that it was, as the dramas of Harsha and Rajasekhara show, adopted as one of the appealiug modes of dramatic expression and became banalised in course of time."—S.K.De.

The Subhashitas occuring in the play.

I. SENTENCES.

(The figures refer to the pages and lines of this Edition)

अनुरागोऽनुरागेण प्रत्येष्टव्यः ।	P 27 / 1
अन्योन्यकलहप्रिययोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः	9–10
अपर्वणि ग्रहकलुषेन्दुमण्डला विभावरी कथय कथं भविष्यति ।	43–10
अविश्वसनीयाः पुरुषाः ।	30—2
अहो दुरासदो राजमहिमा ।	6–16
अहो परिभवोपहारिणो विनिपाताः ।	52—7
अहो सर्वस्थानानवद्यता रूपविशेषस्य ।	13–24
अहो सर्वास्ववस्थासु चारुता शोभान्तरं पुष्यति ।	15—1
आकृतिविशेषेष्वादरः पदं करोति ।	2–25
आगामि सुखं दुःखं वा हृदयसमवस्था कथयति ।	49–16
एतत्खलु सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता ।	21–24
उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति ।	17—9
उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः	20–18
उपस्थितं नयनमधु संनिहितमक्षिकं च ।	13–15
कर्मगृहीतेन कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्यं भवति	30—4
कातरो बालभावः ।	44—9

II. Slokas.

अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता ।
जातरूपेण कल्याणि न हि संयोगमर्हति ॥ v 18

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ i 9

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।
श्यामायते न विद्वत्सु यः काञ्चनमिवाग्निषु ॥ ii 9

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ iv 4

नहि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।
कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ iv 6

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ i 6

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ i 2

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः ।
अन्यसरितामपि जलं समुद्रगाः प्रापयन्त्युदधिम् ॥ v 19

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।
पङ्कच्छिदः फलस्येव निकषेणाविलं पयः ॥ ii 7

लब्धास्पदोऽस्मीति विवादभीरोस्तितिक्षमाणस्य परेण निन्दाम् ।
यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति ॥ i 17

शिष्टा क्रिया कस्यचिदात्मसंस्था संक्रान्तिरन्यस्य विशेषयुक्ता ।
यस्योभयं साधु स शिक्षकाणां धुरि प्रतिष्ठापयितव्य एव ॥ i 16



GREATNESS OF KALIDASA.

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥—बाणभट्टः.

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थवती बभूव ॥ Anon

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती॥-गोवर्धनाचार्यः

उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥ Anon

वाल्मीकेरजनि प्रकाशितगुणा व्यासेन लीलावती
वैदर्भी कविता स्वयं वृतवती श्रीकालिदासं वरम् ।
यासूतामरसिंहमाघधनिकान्सेयं जरानीरसा
शून्यालंकरणा स्खलन्मृदुपदा कं वा जनं नाश्रिता ॥ Anon

सरस्वती—कविर्दण्डी कविर्दण्डी कविर्दण्डी न संशयः ।
कालिदासः—कोऽहं ब्रूहि तदा मूढे ?

सरस्वती— त्वमेवाहं न संशयः ।
काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥

Kalidasa, the celebrated author of the Sakuntala is a masterly describer of the influence which nature ever exercises upon the minds of lovers ;........tenderness in the expression of feeling and richness of creative fancy has assigned to him his lofty place among the poets of all nations.—**Von Humboldt.**

पात्राणि—DRAMTIS PERSONÆ

पुरुषाः—Male

अग्निमित्रः—King of Vidisa.

गौतमः, (विदूषकः)—The King's Confidant.

गणदासः, हरदत्तः—Teachers of Music & Dancing

मौद्गल्यः, (कञ्चुकी)—The King's Chamberlain.

सारसिकः—The Queen's dwarf.

स्त्रियः—Female

धारिणी—The Senior Queen.

इरावती—The Junior Queen.

मालविका—Dharini's maid, later found to be a Princess. (The Heroine)

कौशिकी (परिव्राजिका)—A Nun in the service of the Queen.

बकुलावलिका—A maid friend of Malavika

जयसेना—A Portress.

कौमुदिका—Attendant of the Senior Queen.

मधुकरिका—Female Gardener.

निपुणिका, चन्द्रिका—Attendants on the Junior Qn.

समाहितिका—Pupil of Kausiki.

ज्योत्स्निका, मदनिका—Female singers presented to Agnimitra.

Persons Spoken of

पुष्पमित्रः—Father of Agnimitra ; वसुमित्रः—Son of Agnimitra ; माधवसेनः—King of Malava, brother of Malayika ; यज्ञसेनः—King of Vidarbha, half brother of Madhavasena ; वीरसेनः—Brother-in-law of Agnimitra ; ध्रुवसिद्धिः—A Doctor; वाहतकः—Prime Minister of Agnimitra ; वसुलक्ष्मीः—Dharini's daughter ; माधविका—The keeper of precious articles in the Palace.

॥ श्रीः ॥

मालविकाग्निमित्रम्



एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासम्मिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष, इतस्तावत् ।

(प्रविश्य) **पारिपार्श्विकः**—भाव, अयमस्मि ।

सूत्रधारः—अभिहितोऽस्मि विद्वत्परिषदा—'कालिदासग्रथितवस्तु मालविकाग्निमित्रम् नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यम्' इति । तदारभ्यतां संगीतम् ।

पारिपार्श्विकः—मा तावत् । प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः ?

सूत्रधारः—अयि, विवेकभ्रस्तमभिहितम् । पश्य ।

पुराणमित्येव न साधु सर्वं, न चापि काव्यं नवमित्यवद्यम्
सन्तः परीक्ष्यान्यतरद्भजन्ते, मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपार्श्विकः—आर्यमिश्राः प्रमाणम् ।

सूत्रधारः—तेन हि त्वरतां भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

(इति निष्क्रान्तौ)

प्रस्तावना

(ततः प्रविशति बकुलावलिका)

बकुलावलिका—[1]आज्ञप्तास्मि देव्या धारिण्या । अचिरप्रवृत्तोपदेशं छलिकं नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम् । तत्तावत्सङ्गीतशालां गच्छामि । (इति परिक्रामति)

(ततः प्रविशत्याभरणहस्ता द्वितीया चेटी)

प्रथमा—(द्वितीयां दृष्ट्वा) [2]सखि कौमुदिके, कुतस्त इयं धीरता ? यत्समीपेनाप्यतिक्रामन्तीतो दृष्टिं न ददासि ।

द्वितीया—[3]अहो बकुलावलिका ! सखि, इदं देव्याः शिल्पिसकाशादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पतितास्मि

प्रथमा—(विलोक्य) [4]स्थाने सज्जति दृष्टिः । अनेनाङ्गुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव तेऽग्रहस्तः ।

द्वितीया—[5]सखि, कुत्र प्रस्थितासि ?

प्रथमा—[6]देव्या एव वचनेन नाटकाचार्यमार्यगणदासं द्रष्टुम् । उद्देशग्रहणे कीदृशी मालविकेति ।

द्वितीया [7]सखि, ईदृशेन व्यापारेणासंनिहितापि सा कथं भर्त्रा दृष्टा ?

प्रथमा—[8]आम । स जनो देव्याः पार्श्वगतश्चित्रे दृष्टः ।

द्वितीया—[9]कथमिव ?

प्रथमा—[10]शृणु ; चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति । भर्ता चोपस्थितः ।

द्वितीया—[11]ततस्ततः ?

प्रथमा—[12]उपचारानन्तरमेकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगतामासन्नदारिकां दृष्ट्वा देवी पृष्टा ।

द्वितीया—[13]किमिति ?

प्रथमा—[14]'अपूर्वेयं दारिका, आसन्ना च देव्या आलिखिता किं नामधेया?' इति

द्वितीया—[15]आकृतिविशेषेष्वादरः पदं करोति । ततस्ततः ?

प्रथमा—[16]ततोऽवधीरितवचनो भर्ता देवीं पुनरनुबन्धं शङ्कितः । ततः कुमार्या वसुलक्ष्म्याख्यातम् । 'आर्य, एषा मालविका' इति ।

द्वितीया—(सस्मितम्) [17]सदृशं खलु बालभावस्य । अतः परं कथय ।

प्रथमा—[18]किमन्यत् ? साम्प्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद्रक्ष्यते ।

द्वितीया—[19]सखि, आत्मनो नियोगमनुतिष्ठ । अहमप्येतमङ्गुलीयकं देव्यै उपनेष्यामि । (इति निष्क्रान्ता)

प्रथमा—(परिक्रम्यावलोक्य) [20]एष नाट्याचार्यः संगीतशालातो निर्गच्छति । यावदस्मा आत्मानं दर्शयामि । (इति परिक्रामति)

(प्रविश्य) **गणदासः**—कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं नाट्यम् प्रति मिथ्यागौरवम् । तथा हि ।

देवानामिदमामनन्ति मुनयः शान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यम् भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधकम् ॥ ४ ॥

वकुलावलिका—(उपेत्य) [21]आर्य, वन्दे ।

गणदासः—भद्रे, चिरं जीव ।

वकुलावलिका—[22]आर्य, देवी पृच्छति—'अप्युपदेशग्रहणं नातिक्लिश्नाति वः शिष्या मालविका ?' इति ।

गणदासः—भद्रे, विज्ञाप्यतां देवी परमनिपुणा मेधाविनी चेति । किं बहुना

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।
तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥ ५ ॥

वकुलावलिका—(आत्मगतम्) [23]अतिक्रान्तामिवेरावतीं पश्यामि । (प्रकाशम्) कृतार्थेदानीं वः शिष्या । यस्या गुरुजन एव तुष्यति ।

गणदासः—भद्रे, तद्विधानामसुलभत्वात्पृच्छामि । कुतो देव्या तत्पात्रमानीतम् ?

वकुलावलिका—[24]अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम भर्त्रा नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे योग्येयं दारिकेति भणित्वा भगिन्या देव्या उपायनं प्रेषिता ।

गणदासः—(स्वगतम्) आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि । (प्रकाशम्) भद्रे, मयापि यशस्विना भवितव्यम् । यतः—

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ ६ ॥

बकुलावलिका—[25] अथ किम् । अथ कुत्र वः शिष्या ?

गणदासः—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

बकुलावलिका—[26] तेन हि पुनरनुजानातु मामार्यः । यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि ।

गणदासः—दृश्यतां सखी । अहमपि लब्धक्षणः स्वगृहं गच्छामि ।

(इति निष्क्रान्तौ)

(मिश्रविष्कम्भः

(ततः प्रविशत्येकान्तस्थपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा)

राजा—(अनुवाचितलेखममात्यं विलोक्य) वाहतव, किं प्रतिपद्यते वैदर्भः ?

अमात्यः—देव, आत्मविनाशम् ।

राजा—सन्देशमिदानीं श्रोतुमिच्छामि ।

अमात्यः इदमिदानीमनेन प्रतिलिखितम्—"पूज्येनाहमादिष्टः । पितृव्यपुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसम्बन्धो ममोपान्तिकमुपसर्पन्नन्तरा त्वदीयेनान्तपालेनावस्कन्द्य गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्य इति । एतन्ननु वो विदितम् । यत्तुल्याभिजनेषु राज्ञां वृत्तिः । अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविप्लवे विनष्टा । तदन्वेषणाय प्रयतिष्ये । अथवा, अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः, श्रूयतामभिसन्धिः—

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम् ।
मोक्ता माधवसेनस्ततो मया बन्धनात्सद्यः ॥७॥

इति ।

राजा—(सरोषम्) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः । वाहतव, प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः । तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनमुखं दण्डचक्रमाज्ञापय ।

अमात्यः—यदाज्ञापयति देवः ।

राजा—अथवा किं भवान्मन्यते ?

अमात्यः—शास्त्रदृष्टमाह देवः ।

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात् ।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥८॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम् । इदमेव वचनं निमित्तमुपादाय समुद्योज्यतां सेनाधिपतिः ।

अमात्यः—तथा । (इति निष्क्रान्तः)

(परिजनो यथाव्यापारं राजानमभितः स्थितः)

(प्रविश्य) **विदूषकः**—[27]आज्ञप्तोऽस्मि तत्र भवता राज्ञा—'गौतम, चिन्तय तावदुपायं । यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्षदर्शना भवति' इति । मया च तत्तथा कृतम् तावदस्मै निवेदयामि । (इति परिक्रामति)

राजा—(विदूषकं दृष्ट्वा) अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—(उपगम्य) [28]वर्धतां भवान् !

राजा—(सशिरःकम्पम्) इत आस्यताम् । (विदूषक उपविशति)

राजा—अपि किञ्चिदुपेयोपायदर्शने व्यापृतं ते प्रज्ञाचक्षुः ?

विदूषकः—[29]प्रयोगसिद्धिं पृच्छ ।

राजा—कथमिव ?

विदूषकः—(कर्णे) [30]एवमिव ।

राजा—साधु वयस्य ! निपुणमुपक्रान्तम् । इदानीं दुरधिगमसिद्धावस्मिन्नारम्भे वयमाशंसामहे । कुतः—

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ ९ ॥

(नेपथ्ये) अलं बहु विकत्थ्य । राज्ञः समक्षमेवावयोरवरोत्तरयोर्व्यक्तिर्भविष्यति ।

राजा—(आकर्ण्य) सखे, त्वत्सुनीतिपादपस्य पुष्पमुद्भिन्नम् ।

विदूषकः—[31]फलमप्यचिरेण द्रक्ष्यसि ।

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—देव, अमात्यो विज्ञापयति अनुष्ठिता प्रभोराज्ञेति । एतौ पुनर्हरदत्तगणदासौ

उभावभिनयाचार्यौ परस्परजयैषिणौ ।
त्वां द्रष्टुमुद्यतौ साक्षाद्भावाविव शरीरिणौ ॥ १० ॥

राजा—प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रम्य ताभ्यां सह प्रविष्टः) इत इतो भवन्तौ ।

गणदासः—(राजानं विलोक्य) अहो दुरासदो राजमहिमा !

न च न परिचितो न चाप्यगम्य-
श्चकितमुपैमि तथापि पार्श्वमस्य ।
सलिलनिधिरिव प्रतिक्षणं मे
भवति स एव नवो नवोऽयमक्ष्णोः ॥ ११ ॥

हरदत्तः—महत्खलु पुरुषाकारमिदं ज्योतिः । तथा हि—

द्वारे नियुक्तपुरुषाभिमतप्रवेशः
सिंहासनान्तिकचरेण सहोपसर्पन् ।

तेजोभिरस्य विनिवर्तितदृष्टिपातै—
वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

कञ्चुकी—एष देवः । उपसर्पतां भवन्तौ ।

उभौ—(उपेत्य) विजयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य) आसने तावदत्र भवतोः ।

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्याभ्यामत्रोपस्थानम् ?

गणदासः—देव, श्रूयताम् । मया सुतीर्थादभिनयविद्या शिक्षिता । दत्त-प्रयोगश्चास्मि । देवेन देव्या च परिगृहीतः ।

राजा—बाढं जाने । ततः किम् ?

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षमयं मे न पादरजसापि तुल्य इत्यधिक्षिप्तः ।

हरदत्तः—देव, अयमेव प्रथमं परिवादकरः । अत्र भवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकः ।

विदूषकः—[32]समर्थं प्रतिज्ञातम् ।

गणदासः—प्रथमः कल्पः । अवहितो देवः श्रोतुमर्हति ।

राजा—तिष्ठ यावत् । पक्षपातमत्र देवी मन्यते । तदस्याः पण्डितकौशिकी-सहितायाः समक्षमेव न्याय्यः व्यवहारः ।

विदूषकः—[33]सुष्ठु भवान्भणति ।

आचार्यौ—यद्देवाय रोचते ।

राजा—मौद्गल्य, अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्धमाहूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविष्टः) इत इतो भवती ।

धारिणी—(परिव्राजिकां विलोक्य) [34]भगवति, हरदत्तस्य गणदासस्य च संरम्भे कथं पश्यसि ?

परिव्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रतिवादिनो गणदासः ।

धारिणी—[35]यद्यप्येवं तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति ।

परिव्राजिका—अयि, राज्ञीशब्दभाजनमात्मानमपि चिन्तयतु भवती । पश्य ।

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः ।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥ १३ ॥

विदूषकः—[36]अयि, उपस्थिता देवी पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य धारिणी !

राजा—पश्याम्येनाम् । यैषा—

मङ्गलालङ्कृता भाति कौशिक्या यतिवेषया ।
त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥ १४ ॥

परिव्राजिका—(उपेत्य) विजयतां देवः !

राजा—भगवति, अभिवादये ।

परिव्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।
धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् ॥ १५ ॥

धारिणी—[37]जयत्वार्यपुत्रः !

राजा—स्वागतं देव्यै । (परिव्राजिकां विलोक्य) भगवति, क्रियतामासनपरिग्रहः । (सर्वे उपविशन्ति)

राजा—भगवति, अत्र भवतोर्हरदत्तगणदासयोः परस्परं विज्ञानसंघर्षिणो— भगवत्या प्राश्निकपदमध्यासितव्यम् ।

परिव्राजिका—(सस्मितम्) अलमुपालम्भेन । पत्तने सति ग्रामे रत्नपरीक्षा!

राजा—नैतदेवम् । पण्डितकौशिकी खलु भगवती । पक्षपातिना वयं देवी च ।

आचार्यौ—सम्यगाह देवः। मध्यस्था भगवती नौ गुणदोषतः परिच्छेत्तुमर्हति।

राजा—तेन हि प्रस्तूयतां विवादः।

परिव्राजिका—देव, प्रयोगप्रधानं हि नाट्यशास्त्रम्। किमत्र वाग्व्यवहारेण? कथं वा देवी मन्यते?

देवी—[38]यदि मां पृच्छसि, एतयोर्विवाद एव न मे रोचते।

गणदासः—देव, न मां समानविद्यया परिभवनीयमवगन्तुमर्हसि।

विदूषकः—[39]भवति, पश्याम उरभ्रसंवादम्। किं मुधा वेतनदानेन?

देवी—[40]ननु कलहप्रियोऽसि।

विदूषकः—[41]मैवम्। अन्योन्यकलहप्रिययोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः?

राजा—ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती?

परिव्राजिका—अथ किम्।

राजा—तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम्?

परिव्राजिका—तदेव वक्तुकामास्मि।

श्लिष्टा क्रिया कस्यचिदात्मसंस्था
संक्रान्तिरन्यस्य विशेषयुक्ता।
यस्योभयं साधु स शिक्षकाणां
धुरि प्रतिष्ठापयितव्य एव॥१६॥

विदूषकः—[42]श्रुतमार्याभ्यां भगवत्या वचनम्? एष पिण्डितार्थ उपदेशदर्शनान्निर्णय इति।

हरदत्तः—परमभिमतं नः।

गणदासः—देवि, एवं स्थितम्।

देवी—[43]यदा पुनर्मन्दमेधाः शिष्या उपदेशं मलिनयन्ति तदाचार्यस्य दोषो नु?

राजा—देवि, एवमापद्यते । विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयतीति ।

देवी—(स्वगतम्) [44]कथमिदानीम् ? (गणदासं विलोक्य प्रकाशम्) अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । विरम निरर्थकादारम्भात् ।

विदूषकः—[45]सुष्ठु भवती भणति । भो गणदास, सङ्गीतपदं लब्ध्वा सरस्वत्युपायनमोदकान्खादतः किं ते सुखनिग्रहेण विवादेन ?

गणदासः—सत्यमयमेवार्थो देवीवाक्यस्य । श्रूयतामवसरप्राप्तमिदानीम्—

लब्धास्पदोऽस्मीति विवादभीरो-
स्तितिक्षमाणस्य परेण निन्दाम् ।
यस्यागमः केवलजीविकायै
तं ज्ञानपण्यं वणिजं वदन्ति ॥ १७ ॥

देवी—[46]अचिरोपनीतायां शिष्यायां पुनः प्रतिष्ठितस्योपदेशस्यान्याय्यं प्रकाशनम् ।

गणदासः—अत एव मे निर्बन्धः ।

देवी—[47]तेन हि द्वावप्युपदेशं भगवत्यै दर्शयतम् ।

परिव्राजिका—देवि नैतन्न्याय्यम् । सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय ।

देवी—(जनान्तिकम्) [48]मूढे परिव्राजिके, मां जाग्रतीमपि सुप्तामिव करोषि ।
(इति सासूयं परावर्तते । राजा देवीं परिव्राजिकायै दर्शयति ।)

परिव्राजिका—

अनिमित्तमिन्दुवदने किमत्र भवतः पराङ्मुखी भवसि ।
प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ॥ १८ ॥

विदूषकः—[49]ननु सकारणमेव । आत्मनः पक्षो रक्षितव्यः । (गणदासं विलोक्य) दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान् । सुशिक्षितोऽपि सर्व उपदेशे न निष्णातो भवति ।

गणदासः—देवि, श्रूयताम् । एवं जनो गृह्णाति । तदिदानीम्—

विवादे दर्शयिष्यामि क्रियासंक्रान्तिमात्मनः ।
यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया ॥ १९ ॥

(आसनादुत्थातुमिच्छति)

देवी—(स्वगतम्) [50]का गतिः ! (प्रकाशम्) प्रभवत्याचार्यः शिष्यजनस्य ।

गणदासः—चिरमपदे शङ्कितोऽस्मि । (राजानमवलोक्य) अनुज्ञातं देव्या । तदाज्ञापयतु देवः कस्मिन्नभिनयवस्तुन्युपदेशं दर्शयिष्यामि ।

राजा—यदादिशति भगवती ।

परिव्राजिका—किमपि देव्या मनसि वर्तते । ततः शङ्कितास्मि ।

देवी—[51]भण विस्रब्धम् । प्रभवति प्रभुरात्मनः परिजनस्य ।

राजा—मम चेति ब्रूहि ।

देवी—[52]भगवति, भणेदानीम् ।

परिव्राजिका—देव, शर्मिष्ठायाः कृतिं चतुष्पदोत्थं छलिकं दुष्प्रयोज्यमुदाहरन्ति । तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामि । तावता ज्ञायत एवात्र भवतोरुपदेशान्तरम् ।

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—[53]तेन हि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वा तत्रभवतो दूतं प्रेषयतम् । अथवा मृदङ्गशब्द एव न उत्थापयिष्यति ।

हरदत्तः—तथा । (इत्युत्तिष्ठति । गणदासो धारिणीमवलोकयति)

देवी—(गणदासं विलोक्य) [54]विजयी भव । (आचार्यौ प्रस्थितौ)

परिव्राजिका—इतस्तावत् ।

आचार्यौ—(परिवृत्य) इमौ स्वः ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये विगतनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु !

उभौ—इदमावयोरुपदेश्यम् ! (इति निष्क्रान्तौ)

देवी—(राजानमवलोक्य) [55]यदि राजकार्येष्वीदृश्युपायनिपुणतार्यपुत्रस्य, ततः शोभनं भवेत् ।

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।
प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥ २० ॥

(नेपथ्ये मृदङ्गध्वनिः । सर्वे कर्णं ददति)

परिव्राजिका—हन्त ! प्रवृत्तं सङ्गीतम् । तथा ह्येषा

जीमूतस्तनितविशङ्किभिर्मयूरै-
रुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्ह्रादिन्युपहितमध्यमस्वरोत्था
मायूरी मदयति मार्जना मनांसि ॥ २१ ॥

राजा—देवि, तस्याः सामाजिका भवामः ।

देवी—(स्वगतम्) [56]अहो अविनय आर्यपुत्रस्य । (सर्वे उत्तिष्ठन्ति)

विदूषकः—(अपवार्य) [57]भोः, धीरं गच्छामः । तत्रभवती धारिणी विसंवादयिष्यति ।

राजा—

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यरागोऽयम् ।
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः



अथ द्वितीयोऽङ्कः

(ततः प्रविशति सङ्गीतरचनायामासनस्थो राजा सवयस्यो धारिणी परिव्राजिका विभवतश्च परिवारः)

राजा—भगवति, अत्रभवतोराचार्ययोः प्रथमं कतरस्योपदेशं द्रक्ष्यामः ?

परिव्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासः पुरस्कारमर्हति ।

राजा—मौद्गल्य, एवमत्रभवतोरावेद्य नियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

(प्रविश्य) गणदासः—देव, शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पदास्ति। तस्याश्चलिकप्रयोगमेकमनाः श्रोतुमर्हति देवः ।

राजा—आचार्य, बहुमानादवहितोऽस्मि । (निष्क्रान्तो गणदासः)

राजा—(जनान्तिकम्) वयस्य,

नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।
संहर्तुमधीरतया व्यवसितमिव मे तिरस्करणीयम् ॥ १ ॥

विदूषकः—(अपवार्य) [1]उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्त इदानीं पश्य ।

(ततः प्रविशत्याचार्यावेक्ष्यमाणाङ्गसौष्ठवा मालविका)

विदूषकः—(जनान्तिकम्) [2]पश्यतु भवान् । न खल्वस्याः प्रतिच्छन्दात्परिहीयते मधुरता ।

राजा—(अपवार्य) वयस्य,

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
सम्प्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ २ ॥

गणदासः—वत्से, मुक्तसाध्वसा सत्वस्था भव ।

राजा—(आत्मगतम्) अहो सर्वस्थानानवद्यता रूपविशेषस्य । तथाहि—

दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसि श्लिष्टं तथास्या वपुः ॥ ३ ॥

मालविका—(उपगानं कृत्वा चतुष्पदवस्तु गायति)

दुल्लहो पिओ मे तस्सिं भव हिअअ णिरासं
अह्मो अपङ्गवो मे परिस्फुरइ किं वि वामो ।
एसो सो चिरदिट्ठो कहँ उण उवणइदव्वो
णाह मं पराहीणं तुइ परिगणअ सतिण्हम् ॥ ४ ॥

(दुर्लभः प्रियो मे तस्मिन्भव हृदय निराश-
महो अपाङ्गो मे परिस्फुरति किमपि वामः ।
एष स चिरदृष्टः कथं पुनरुपनेतव्यो
नाथ मां पराधीनां त्वयि परिगणय सतृष्णाम् ॥ ४ ॥

(ततो यथारसमभिनयति)

विदूषकः—(जनान्तिकम्) [3]भोः, चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपस्थापित आत्मा तत्रभवत्या ।

राजा—सखे, एवमेव ममापि हृदयम् । अनया खलु—

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसन्निकर्षा-
दहमपि सुकुमारप्रार्थनाव्याजमुक्तः ॥ ५ ॥

(मालविका गीतान्ते निष्क्रमितुमारब्धा)

विदूषकः—[4]भवति, तिष्ठ । वो विस्मृतः क्रमभेदः । तं तावत्प्रक्ष्यामि ।

गणदासः— वत्से, उपदेशविशुद्धा यास्यसि । (मालविका निवृत्य स्थिता ।)

राजा—(आत्मगतम्) अहो, सर्वास्ववस्थासु चारुता शोभान्तरं पुष्यति। तथा हि।

वामं सन्धिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम्।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम्॥ ६॥

देवी—[5]ननु गौतमवचनमप्यार्यो हृदये करोति?

गणदासः—देवि, मा मैवम्। देवप्रत्ययात्सम्भाव्यते सूक्ष्मदर्शिता गौतमस्य।

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः।
पङ्कच्छिदः फलस्येव निकषेणाविलं पयः॥ ७॥

(विदूषकं विलोक्य) ततः शृणुमो वयं विवक्षितमार्यस्य।

विदूषकः—(गणदासं विलोक्य) [6]कौशिकीं तावत्पृच्छ। पश्चाद्यो मया कर्मभेदो दृष्टस्तं भणिष्यामि।

गणदासः—भगवति, यथादृष्टमभिधीयताम् गुणो वा दोषो वा।

परिव्राजिका—यथादृष्टं सर्वमनवद्यम्। कुतः—

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः।
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु।
शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ
भावो भावं नुदति विषयाद्रागबन्धः स एव॥ ८॥

गणदासः—देवः कथं वा मन्यते?

राजा—वयं स्वपक्षे शिथिलाभिमानाः संवृत्ताः।

गणदासः—अद्य नर्तयितास्मि।

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः।
श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु॥ ९॥

देवी—[7]दिष्ट्यापरिक्षताराधनेनार्यो वर्धते !

गणदासः—देवीपरिग्रह एव मे वृद्धिहेतुः । (विदूषकं विलोक्य) गौतम, वदेदानीं यत्ते मनसि वर्तते ।

विदूषकः—[8]प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता !

परिव्राजिका—अहो प्रयोगाभ्यन्तरः प्रश्नः ! (सर्वे प्रहसिताः । मालविका-स्मितं करोति ।)

राजा—(आत्मगतम्) उपात्तसारश्चक्षुषा मे स्वविषयः । यदनेन—

स्मयमानमायताक्ष्याः किञ्चिदभिव्यक्तदशनशोभि मुखम् ।
असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ॥ १० ॥

गणदासः— महाब्राह्मण, न खलु प्रथमं नेपथ्यदर्शनमिदम् । अन्यथा कथं त्वामर्चनीयं नार्चयिष्यामः ।

विदूषकः—[9]मया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे जलपान-मिष्टम् । अथवा पण्डितसंतोषप्रत्यया ननु मूढजातिः । यतोऽत्र-भवत्या शोभनं भणितं ततोऽस्यै इदं पारितोषिकं प्रयच्छामि । (इति राज्ञो हस्तात्कटकमाकर्षति ।)

देवी—[10]तिष्ठतावत् । गुणान्तरमजानन्किं निमित्तं त्वमाभरणं ददासि ?

विदूषकः—[11]परकीयमिति कृत्वा ।

देवी—(आचार्यं विलोक्य) [12]आर्य गणदास, दर्शितोपदेशा ते शिष्या ।

गणदासः—वत्से, प्रतिष्ठस्वेदानीम् । (मालविका सहाचार्येण निष्क्रान्ता)

विदूषकः—(जनान्तिकम्) [13] एतावान्मे मतिविभवो भवन्तं सेवितुम् ।

राजा—अलमलं परिच्छेदेन । अहं हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।
द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करणीम् ॥ ११ ॥

विदूषकः—(जनान्तिकम्) [14]दरिद्र इवातुरो वैद्येनौषधं दीयमानमिच्छसि ।

(प्रविश्य) **हरदत्तः**—मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः ।

राजा—(आत्मगतम्) अवसितो दर्शनार्थः । (दाक्षिण्यमवलम्ब्य प्रकाशम्) ननु पर्युत्सुका एव वयम् ।

हरदत्तः—अनुगृहीतोऽस्मि ।

(नेपथ्ये) **वैतालिकः**—जयतु जयतु देवः! उपारूढो मध्याह्नः । तथा हि—

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिका पद्मिनीनां
सौधान्यत्यर्थतापाद्वलभिपरिचयद्वेषिपारावतानि ।
बिन्दुक्षेपान्पिपासुः परिसरति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुस्रैः समग्रस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्तिः ॥१२॥

विदूषकः—[15]अविध अविध! अस्माकं पुनर्भोजनवेलोपस्थिता । उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति । (हरदत्तं विलोक्य) किमिदानीं भणसि ?

हरदत्तः—नास्ति वचनस्यान्यस्यावकाशोऽत्र ।

राजा—तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्यामः । विश्राम्यतु भवान् ।

हरदत्तः—यदाज्ञापयति देवः । (निष्क्रान्तः)

देवी—[16]निर्वर्तयत्वार्यपुत्रो मज्जनविधिम् ।

विदूषकः—[17]भवति, विशेषेण पानभोजनं त्वरय ।

परिव्राजिका—(उत्थाय) स्वस्ति भवते (इति सपरिजनया देव्या सह निष्क्रान्ता)

विदूषकः—[18]भो वयस्य, न केवलं रूपे, शिल्पेऽप्यद्वितीया मालविका ।

राजा—वयस्य,

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।
परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना ? सखे, चिन्तयितव्योऽस्मि ।

विदूषकः—[19]भवतोऽप्यहम् । दृढं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते ।

राजा—एवमेव भवान्सुहृदर्थेऽपि त्वरताम् ।

विदूषकः—[20]गृहीतः क्षणः । किन्तु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीन-

दर्शना तत्रभवती । भवानपि सूनापरिसरचर इव विहङ्ग आमिष-लोलुपो भीरुकश्च । तदनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे रोचसे।

राजा—कथमनातुरो भविष्यामि ?

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।
सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः



अथ तृतीयोऽङ्कः

(ततः प्रविशति परिव्राजिकायाः परिचारिका समाहितिका)

समाहितिका—[1]आज्ञप्तास्मि भगवत्या । समाहितिके, देव्या उपायनार्थं बीजपूरकं गृहीत्वागच्छेति । यावत्प्रमदवनपालिकां मधुकरिकामन्विष्यामि । एषा तपनीयाशोकमवलोकयन्ती तिष्ठति । यावदेनामुपसर्पामि ।

(ततः प्रविशत्युद्यानपालिका)

प्रथमा—(उपसृत्य) [2]मधुकरिके, अपि सुखस्ते उद्यानव्यापारः ?

द्वितीया—[3] अहो समाहितिका ! सखि, स्वागतं ते ।

समाहितिका—[4]हला, भगवती आज्ञापयति —' अरिक्तपाणिनास्मादृशजनेन तत्र भवती देवी द्रष्टव्या । तद्बीजपूरकेण शुश्रूषयितुमिच्छामि ' —इति ।

मधुकरिका—[5]ननु संनिहितं बीजपूरकम् । कथय तावदन्योन्यसंघर्षितयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसितः ।

समाहितिका—[6]द्वावपि किलागमिनौ प्रयोगनिपुणौ च । किन्तु शिष्यागुणविशेषेण मालविकाया उपदेशः प्रशंसितः ।

मधुकरिका—[7]अथ मालविकागतं कौलीनं किमिति श्रूयते ?

समाहितिका—[8]दृढं किल तस्यां साभिलाषो भर्ता । किंतु केवलं धारिण्याश्चित्तं रक्षन्प्रभुत्वं दर्शयति । मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लाना लक्ष्यते । अतः परं न जाने । विसृज माम् ।

मधुकरिका—[9]एतच्छाखावलम्बिनं बीजपूरकं गृहाण ।

समाहितिका—[10]तथा । (इति नाट्येन बीजपूरकं गृहीत्वा) सखि, त्वमप्यतः पेशलतरं साधुजनशुश्रूषायाः फलं प्राप्नुहि । (इति स्थिता)

मधुकरिका—[11]सखि, सममेव गच्छावः । अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै विज्ञापयामि ।

समाहितिका—[12]युज्यते । अधिकारः खलु तव । (इति निष्क्रान्ते)

इति प्रवेशकः

(ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च)

राजा—(आत्मानं विलोक्य)

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति ।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं
प्रसक्ते निर्वाणे हृदय परितापं व्रजसि किम् ॥ १ ॥

विदूषकः—[13]अलं भवतो धीरत्वमुज्झित्वा परिदेवितेन । दृष्टा मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका । श्रावितोऽयमर्थो यो भवता सन्दिष्टः ।

राजा—ततः किमुक्तवती ?

विदूषकः—[14]' विज्ञापय । अनुगृहीतास्म्यनेन नियोगेन । किन्तु सा तपस्विनी देव्याधिकं रक्षन्त्या नागरक्षित इव निधिर्न सुखं समासादयितव्या । तथापि घटयिष्यामि ' इति ।

राजा—भगवन् संकल्पयोने, प्रतिबन्धवत्सु चापि विषयेष्वभिनिवेशकारी किं तथा प्रहरसि यथा जनोऽयं न कालान्तरक्षमो भवति ! (सविस्मयम्)

क रुजा हृदयप्रमाथिनी ? क च ते विश्वसनीयमायुधम् ।
मृदु तीक्ष्णतरं यदुच्यते, तदिदं मन्मथ दृश्यते त्वयि ॥ २ ॥

विदूषकः—[15]ननु भणामि तस्मिन्साधनीये कृत उपक्षेपः । पर्यवस्थापयतु भवानात्मानम् ।

राजा—अथेमं दिवसशेषमुचितव्यापारविमुखेन चेतसा क्वनु खलु यापयामि ?

विदूषकः—[16]अद्यैव प्रथमावतारसुभगानि रक्तकुरबकाण्युपायनं प्रेष्य नववसन्तावतारव्यपदेशेनेरावत्या निपुणिकामुखेन प्रार्थितो भवान् । इच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुमिति । भवताप्यस्यै प्रतिज्ञातम् । तत्प्रमदवनमेव गच्छावः ।

राजा—न क्षममिदम् ।

विदूषकः—[17]कथमिव ?

राजा—वयस्य, निसर्गनिपुणाः स्त्रियः । कथमन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न मां लक्षयिष्यति ? अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं
बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां
न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

विदूषकः—[18]नार्हति भवानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे पृष्ठतः कर्तुम् ।

राजा—(विचिन्त्य) तेन हि प्रमदवन मार्गमादेशय ।

विदूषकः—[19]इत इतो भवान् । (उभौ परिक्रामतः) [20]एतत्प्रमदवनं पवनेरचलाभिः पल्लवाङ्गुलिभिस्त्वरयतीव भवन्तं प्रवेष्टुम् ।

राजा—(स्पर्शसुखं रूपयित्वा) अभिजातः खलु वसन्तः । सखे, पश्य

आमत्तानां श्रवणसुभगैः कूजितैः कोकिलानाम्
सानुक्रोशं मनसिजरुजः सह्यतां पृच्छतेव ।
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषकः—[21]प्रविश निर्वृतिलाभाय । (उभौ प्रविशतः) अवधानेन दृष्टिं देहि । एतत्खलु भवन्तमिव विलोभयितुकामया मधुलक्ष्म्या युवतिविशेषलज्जयितृकं वसन्तकुसुमनेपथ्यं गृहीतम् ।

राजा—(विस्मयात्) एतदवलोकयामि ।

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम् ।
आक्रान्ता तिलकक्रिया च तिलकैर्लग्नद्विरेफाञ्जनैः
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ ५ ॥

(उभौ नाट्येन उद्यानशोभां निर्वर्णयतः । ततः प्रविशति पर्युत्सुका मालविका)

मालविका—[22]अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावल्लज्जामि । कुतो विभवः स्निग्धस्य सखीजनस्येमं वृत्तान्तमाख्यातुम् । न जानेऽप्रतिकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यतीति । (इति कतिचित्पदानि गत्वा) आ कुत्र खलु प्रस्थितास्मि! (इति स्मृतिमभिनीय) आदिष्टास्मि देव्या ! 'गौतम, चापलाद्दोलापरिभ्रष्टायाः सरुजो मम चरणः । त्वं तावद्गत्वा तपनीयाशोकस्य दोहदं निर्वर्तयेति । यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति, ततोऽहमभिलाषपूरयितृकं प्रसादं दास्यामि' इति । यावन्नियोगभूमि प्रथमं गता भवामि, तावदनुपदं मम चरणालङ्कारहस्तया बकुलावलिकयागन्तव्यम्, परिदेवयिष्यामि तावद्विस्रब्धं मुहूर्तकम् । (इति परिक्रामति)

विदूषकः—(दृष्ट्वा) [23]वयस्य, एतत्खलु सीधुपानोद्वेजितस्य मत्स्यखण्डिकोपनता ।

राजा—अयि, किमेतत् ?

विदूषकः—[24] एषा नातिपरिचारवेषोत्सुकवदनैकाकिनी मालविकाऽदूरे वर्तते !

राजा—(सहर्षं) कथं मालविका ?

विदूषकः—[25]अथ किम् ।

राजा—शक्यमिदानीम् जीवितमवलम्बितुम् ।

त्वदुपलभ्य समीपगतां प्रियां
हृदयमुच्छ्वसितं मम विक्लवम् ।
तरुवृतां पथिकस्य जलार्थिनः
सरितमारसितादिव सारसात् ॥ ६ ॥

अथ क्व तत्रभवती ?

विदूषकः—[26]एषा तरुराजिमध्यान्निष्क्रान्तेत एवाभिवर्तमाना दृश्यते ।

राजा—(विलोक्य सहर्षम्) वयस्य, पश्यामि ।

विपुलं नितम्बबिम्बे मध्ये क्षामं समुन्नतं कुचयोः ।
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे, पूर्वस्मादतिमनोहरमवस्थान्तरमुपारूढा तत्र भवती । तथाहि—

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

विदूषकः—[27]एषापि भवानिव मदनव्याधिना परिमृष्टा भविष्यति ।

राजा—सौहार्दमेवं पश्यति ।

मालविका—[28]अयं स सुकुमारदोहदापेक्षी अगृहीतकुसुमनेपथ्य उत्कण्ठिताया ममाशोकोऽनुकरोति । यावदस्य प्रच्छायशीतले शीतले शिलापट्टके निषण्णात्मानं विनोदयामि ।

विदूषकः—[29]श्रुतं भवता ? उत्कण्ठितास्मीति तत्रभवती मन्त्रयति ।

राजा—नैतावता भवन्तं प्रसन्नतर्कं मन्ये । कुतः—

वोढा कुरबकरजसां किसलयपुटभेदशीकरानुगतः ।
अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवातः ॥ ९ ॥

(मालविकोपविष्टा)

राजा—सखे, इतस्तावत् । आवां लतान्तरितौ भवावः ।

विदूषकः—[30]इरावतीमिवादूरे समर्थयामि ।

राजा—न हि कमलिनीं लब्ध्वा ग्राहमपेक्षते मतङ्गजः । (इति विलोकयन्स्थितः)

मालविका—[31]हृदय, निरवलम्बनादतिभूमिलङ्घिनस्ते मनोरथाद्विरम । किं मामायास्य ! (विदूषको राजानमवेक्षते)

राजा—प्रिये, पश्य वामत्वं स्नेहस्य ।

औत्सुक्यहेतुं विवृणोषि तत्त्वं
तत्त्वावबोधैकरसो न तर्कः ।
तथापि रम्भोरु करोमि लक्ष्य-
मात्मानमेषां परिदेवितानाम् ॥ १० ॥

विदूषकः—[32]सांप्रतं भवतो निस्संशयं भविष्यति । एषार्पितमदनसंदेशा विविक्ते एनां बकुलावलिकोपस्थिता ।

राजा—अपि स्मरेदसावस्मदभ्यर्थनाम् ?

विदूषकः—[33]किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरति ? अहं तावन्न विस्मरामि ।

(प्रविश्य चरणालङ्कार हस्ता) **बकुलावलिका**—[34]अपि सुखं सख्याः ?

मालविका—[35]अहो बकुलावलिका ! सखि, स्वागतं ते । उपविश ।

बकुलावलिका—(उपविश्य) [36]सखि, त्वमिदानीं योग्यतया नियुक्ता । तस्मादेकं चरणमुपनय । यावत्सालक्तकं सनूपुरं च करोमि ।

मालविका—(आत्मगतम्) [37]हृदय, सुखितस्यालमुपस्थितोऽय विभव इति । कथमिदानीमात्मानं मोचयेयम् ! अथवेदानीमेतदेव मृत्युमण्डनं मे भविष्यति ।

बकुलावलिका—[38]किं विचारयसि ? उत्सुका खल्वस्य तपनीयाशोकस्य मुकुलोद्गमे देवी !

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ?

विदूषकः—[39]किं नु खलु जानासि त्वं—'मम कारणाद्देवी मामन्तःपुरनेपथ्येन योजयिष्यति' इति ?

मालविका—[40]सखि, मर्षय तावदेनम् । (इति पादमुपहरति)

बकुलावलिका—[41]अयि, शरीरमसि मे । (इति नाट्येन चरणसंस्कारमारभते)

राजा—**चरणान्तनिवेशितां प्रियायाः**

सरसां पश्य वयस्य रागरेखाम् ।
प्रथमामिव पल्लवप्रसूतिं
हरदग्धस्य मनोभवद्रुमस्य ॥ ११ ॥

विदूषकः—[42]चरणानुरूपस्तत्रभवत्या अधिकार उपक्षिप्तः ।

राजा—सम्यगाह भवान् ।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमार्द्रापराधम् ॥ १२ ॥

विदूषकः—[43]प्रहरिष्यति तत्रभवती त्वामपराद्धम् ।

राजा—मूर्ध्ना प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य ।

(ततः प्रविशति युक्तमदा इरावती चेटी च)

इरावती—[44]चेटि निपुणिके, शृणोमि बहुशो मदः किल स्त्रीजनस्य मण्डनमिति । अपि सत्यो लोकवादोऽयम् ?

निपुणिका—[45]प्रथमं लोकवाद एव । अद्य सत्यः संवृत्तः ।

इरावती—[46]संकीर्तनशंसिनालं स्नेहेन । कथय कुत इदानीमवगन्तव्यो दोलागृहं प्रथमं गतो भर्ता न वेति !

निपुणिका— [47]भट्टिन्या अखण्डितात्प्रणयात् ।

इरावती—[48]अलं सेवया । मध्यस्थतां परिगृह्य भण ।

निपुणिका—[49]वसन्तोपायनलोलुपेनार्यगौतमेन कथितम् । त्वरतां भट्टिनी ।

इरावती—(अवस्थासदृशं परिक्रम्य) [50]चेटि, मदेन क्लाम्यमानमात्मानमार्यपुत्रदर्शने हृदयं त्वरयति । चरणौ पुनर्न मे प्रसरतः ।

निपुणिका—[51]ननु प्राप्ते स्वो दोलागृहम् ।

इरावती—[52]निपुणिके, आर्यपुत्रोऽत्र न दृश्यते ।

निपुणिका—[53]भट्टिन्यवलोकयतु । परिहासनिमित्तं कुत्राप्यदृष्टेन भर्त्रा भवितव्यम् । इमं प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टं प्रविशावः ।

इरावती—[54]तथा ।

निपुणिका—(विलोक्य) [55]अवलोकयतु भट्टिनी । चूताङ्कुरं विचिन्वत्योः पिपीलिकाभिर्दष्टम् ।

इरावती—[56]कथमिव ?

निपुणिका—[57]एषाशोकपादच्छायायां मालविकाया बकुलावलिका चरणालङ्कारं निर्वर्तयति ।

इरावती—(शङ्कां रूपयित्वा) [58]अभूमिरियं मालविकायाः । कथमत्र तर्कयसि ?

निपुणिका—[59]तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्याशोकदोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं देवी स्वयंधारितं नूपुरयुगलं परिजनस्याभ्यनुज्ञास्यति !

इरावती—[60]महती खल्वस्याः संभावना ।

निपुणिका—[61]किमन्विष्यते भर्ता ?

इरावती—[62]सखि, न मे चरणावन्यतः प्रवर्तेते । मदो मां विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । (इति मालविकां निर्वर्ण्य, आत्मगतम्) स्थाने खलु कातरं मे हृदयम् ।

बकुलावलिका—(मालविकायै चरणं दर्शयन्ती) [63]अपि रोचते ते रागरेखाविन्यासः ?

मालविका—[64]सखि, आत्मनश्चरण इति लज्जे एनं प्रशंसितुम् । तेन प्रसाधनकलायामभिविनीतासि ।

बकुलावलिका—[65]अत्राहं भर्तुः शिष्यास्मि ।

विदूषकः—[66]त्वरय तावदेनां गुरुदक्षिणायै ।

मालविका—[67]दिष्ट्या न गर्वितासि ।

बकुलावलिका—[68]उपदेशानुरूपौ चरणौ लब्ध्वा द्य तावद्गर्विता भविष्यामि । (रागं विलोक्य, आत्मगतम्) हन्त, सिद्धं मे दूत्यम् ! (प्रकाशम्) सखि, एकस्य ते चरणस्यावमितो रागनिक्षेपः । केवलं मुखमारुतो लम्भयितव्यः । अथवा प्रवातमेतत्स्थानम् ।

राजा—सखे, पश्य ।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन वीजयितुम् ।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे ॥ १३ ॥

विदूषकः—[69]कुतस्तेऽनुशयः ? चिरं भवता एतत्क्रमेणानुभवितव्यम् ।

बकुलावलिका—[70]सखि, अरुणशतपत्रमिव शोभते ते चरणम् । सर्वथा भर्तुरङ्कपरिवर्तिनी भव । (इरावती निपुणिकामपेक्षते)

राजा—ममेयमाशीः ।

मालविका—[71]मा अवचनीयं मन्त्रयस्व ।

बकुलावलिका—[72]मया मन्त्रयितव्यमेव मन्त्रितम् ।

मालविका—[73]प्रिया खल्वहं तव ?

बकुलावलिका—[74]न केवलं मम ।

मालविका—[75]कस्य खल्वन्यस्य ?

बकुलावलिका—[76]गुणेष्वभिनिवेशिनो भर्तुरपि ।

मालविका—[77]अलीकं मन्त्रयसे । एतदेव मयि नास्ति ।

बकुलावलिका—[78]सत्यं त्वयि नास्ति । भर्तुः कृशेषु वरपाण्डुरेषु दृश्यतेऽङ्गेषु ।

निपुणिका—[79]प्रथमं गुणितमिव हताशाया उत्तरम् ।

बकुलावलिका—[80]अनुरागोऽनुरागेण प्रत्येष्टव्य इति सुजनवचनं प्रमाणीकुरु ।

मालविका—[81]किमात्मनश्छन्देन मन्त्रयसे ?

बकुलावलिका—[82]नहि नहि । भर्तुः खल्वेतानि प्रणयमृदुकान्यक्षराणि वक्त्रान्तरितानि ।

मालविका—[83]सखि, देवीं चिन्तयित्वा न मे हृदयं विश्वसिति ।

बकुलावलिका—[84]मुग्धे, भ्रमरसंपातो भविष्यतीति वसन्तावतारसर्वस्वः किं न चूतप्रसवोऽवतंसयितव्यः ?

मालविका—[85]त्वं तावद्दुर्जातेऽत्यन्तं सहाया भव ।

बकुलावलिका—[86]विमर्दसुरभिर्बकुलावलिका खल्वहम् ?

राजा—साधु बकुलावलिके, साधु ।

भावज्ञानानन्तरं प्रस्तुतेन
प्रत्याख्याने दत्तयुक्तोत्तरेण ।
वाक्येनेयं स्थापिता स्वे निदेशे
स्थाने प्राणाः कामिनां दूत्यधीनाः ॥ १४ ॥

इरावती—[87]पश्य । कारितमेव बकुलावलिकयैतत्पदं मालविकायाः ।

निपुणिका—[88]भट्टिनि, अधिकारस्योचित उपदेशः ।

इरावती—[89]स्थाने खलु शङ्कितं मे हृदयम् । गृहीतार्थानन्तरं चिन्तयिष्यामि ।

बकुलावलिका—[90]एष द्वितीयोपि ते निर्वृत्तपरिकर्मा चरणः । यावदेनं सनूपुरं करोमि । (इति नाट्येन नूपुरयुगलमामुच्य) हला, उत्तिष्ठ । अशोकविकासयितृकं देव्या नियोगमनुतिष्ठ । (उभे उत्तिष्ठतः)

इरावती—[91]श्रुतो देव्या नियोगः । भवत्विदानीम् ।

बकुलावलिका—[92]एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते ।

मालविका—(सहर्षम्) [93]किं भर्ता ?

बकुलावलिका—(सस्मितम्) [94]न तावद्भर्ता । एषोऽशोकशाखावलम्बी-पल्लवगुच्छः । अवतंसयैनम् ।

विदूषकः—[95]श्रुतं भवता ?

राजा—सखे, पर्याप्तमेतावता कामिनाम् ।

अनातुरोत्कण्ठितयोः प्रसिद्ध्यता
समागमेनापि रतिर्न मां प्रति ।
परस्परप्राप्तिनिराशयोर्वरं
शरीरनाशोऽपि समानुरागयोः ॥ १५ ॥

(मालविका रचितपल्लवावतंसा पादमशोकाय प्रहिणोति)

राजा—वयस्य,

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।
उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥ १६ ॥

बकुलावलिका—[96]सखि, नास्ति ते दोषः । निर्गुणोऽयमशोको यदि कुसुमोद्गममन्थरो भवेत्, यस्ते चरणसत्कारं लब्ध्वा ।

राजा—**अनेन तनुमध्यया मुखरनूपुराराविणा**
नवाम्बुरुहकोमलेन चरणेन संभावितः ।
अशोक यदि सद्य एव मुकुलैर्न संपत्स्यसे
वृथा वहसि दोहदं ललितकामिसाधारणम् ॥ १७ ॥

सखे, वचनानुसरणपूर्वकं प्रवेष्टुमिच्छामि ।

विदूषकः—[97]एहि । एनां परिहासयिष्यामि । (उभौ प्रवेशं कुरुतः)

निपुणिका—[98]भट्टिनि, भट्टिनि, भर्तात्र प्रविशति ।

इरावती—[99]एवं प्रथमं मम चिन्तितं हृदयेन ।

विदूषकः—(उपेत्य) [100]युक्तं नाम अत्रभवतः प्रियवयस्योऽयमशोकः एनं वामपादेन ताडयितुम् ?

उभे—(ससंभ्रमम्) [101]अहो भर्ता !

विदूषकः—[102]बकुलावलिके, गृहीतार्थया त्वयात्रभवतीदृशमविनयं कुर्वती कस्मान्न निवारिता ? (मालविका भयं रूपयति)

निपुणिका—[103]भट्टिनि, पश्य किं प्रवृत्तमार्यगौतमेन ।

इरावती—[104]कथं खलु ब्रह्मबन्धुरन्यथा भवति !

बकुलावलिका—[105]आर्य, एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परवतीयम् । प्रसीदतु भर्ता ! (इत्यात्मना सहैनां प्रणिपातयति)

राजा—यदैवमनपराद्धासि । उत्तिष्ठ भद्रे । (इति हस्तेन गृहीत्वैनामुत्थापयति)

विदूषकः—[106]युज्यते । देव्यत्र मानयितव्या ।

राजा—**किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे ।**
चरणस्य न ते बाधा संप्रति वामोरु वामस्य ॥ १८ ॥

(मालविका लज्जां रूपयति)

इरावती—[107]अहो नवनीतकल्पहृदय आर्यपुत्रः !

मालविका—[108]बकुलावलिके, एहि । अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः ।

बकुलावलिका—[109]विज्ञापय भर्तारं विसर्जयेति ।

राजा—भद्रे, यास्यसि ? मम तावदुत्पन्नावसरमर्थित्वं श्रूयताम् ।

बकुलावलिका—[110]अवहिता शृणु । आज्ञापयतु भर्ता ।

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥ १९ ॥

इरावती—(सहसोपसृत्य) [111]पूरय पूरय । अशोकः कुसुमं न दर्शयति ; अयं पुनः पुष्प्यत्येव । (सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः)

राजा—(अपवार्य) वयस्य, का प्रतिपत्तिरत्र ?

विदूषकः—[112]किमन्यत् ? जङ्घाबलमेव ।

इरावती—[113]बकुलावलिके, त्वया साधूपक्रान्तम् । इदानीं सफलाभ्यर्थनं कुर्वार्यपुत्रम् ।

उभे—[114]प्रसीदतु भट्टिनी ! के आवां भर्तुः प्रणयपरिग्रहस्य ? (निष्क्रान्ते)

इरावती—[115]अविश्वसनीयाः पुरुषाः । आत्मनो वञ्चनावचनं प्रमाणीकृत्याक्षिप्तया व्याधजनगीतगृहीतचित्तया हरिण्येवैतन्न विज्ञातम् ।

विदूषकः—(जनान्तिकम्) [116]प्रतियोजयेदानीं किमपि । कर्मगृहीतेनापि कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्यं भवति ।

राजा—सुन्दरि, न मे मालविकया कश्चिदर्थः । मया त्वं चिरयसीति यथाकथञ्चिदात्मा विनोदितः ।

इरावती—[117]विश्वसनीयोऽसि । मया न विज्ञातमीदृशं विनोदवस्तुकमार्यपुत्रेणोपलब्धमिति । अन्यथा दुःखभागिन्येवं न क्रियते ।

विदूषकः—[118]मा तावता तत्रभवतो दाक्षिण्यस्योपरोधं भणितु, समापत्तिदृष्टेन देव्याः परिजनेन संकथापराधेन संधाप्यताम् । अत्र त्वमेव प्रमाणम् ।

इरावती—[119]ननु संकथा नाम भवतु । किमित्यात्मानमायासयिष्यामि ?

(इति रुषा प्रस्थिता)

राजा—(अनुसरन्) प्रसीदतु भवती ! (इरावती रशनासंधारितचरणा व्रजत्येव)

राजा—सुन्दरि, न शोभते प्रणयिनि जने निरपेक्षता ।

इरावती—[120] शठ, अविश्वसनीयहृदयोऽसि ।

राजा—**शठ इति मयि तावदस्तु ते**
परिचयवत्यवधीरणा प्रिये ।
चरणपतितया न चण्डिकां
विसृजसि मेखलयापि याचिता ॥ २० ॥

इरावती—[121]इयमपि हताशा त्वामेवानुसरति ! (रशनामादाय राजानं ताडयितुमिच्छति)

राजा—इयमिरावती

बाष्पासारा हेमकाञ्चीगुणेन
श्रोणीबिम्बादप्युपेक्षाच्युतेन ।
चण्डी चण्डं हन्तुमभ्युद्यता मां
विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥ २१ ॥

इरावती—[122]किं मामेव भूयोऽप्यपराद्धां करोषि ?

राजा—(सरशनं हस्तमवलम्बयति)

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि ।
वर्धयसि विलसितं त्वं दासजनायाद्य कुप्यसि च ॥ २२ ॥

नूनमिदमनुज्ञातम् । (इति पादयोः पतति)

इरावती—[123]न खल्विमौ मालविकाचरणौ, यौ ते हर्षदोहदं पूरयिष्यतः ।

(इति निष्क्रान्ता सह चेट्या)

विदूषकः—[124]उत्तिष्ठ । कृतप्रसादोऽसि ।

राजा—(उत्थाय, इरावतीमपश्यन्) कथं गतैव प्रिया !

विदूषकः—[125]वयस्य, दिष्ट्या अनेनाविनयेनाप्रसन्नागतैषा । तद्वयं शीघ्रमपक्रामामः, यावदङ्गारको राशिमिवानुवक्रं प्रतिगमनं न करोति ।

राजा—अहो मदनस्य वैषम्यम् !

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।
एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता ॥ २३ ॥

(इति निष्क्रान्तः सह वयस्येन)

इति तृतीयोऽङ्कः



अथ चतुर्थोऽङ्कः

(ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च)

राजा—(आत्मगतम्)

> **तामाश्रित्य श्रुतिपथगतामास्थया बद्धमूलः**
> **संप्राप्तायां नयनविषयं रूढरागः प्रवालः ।**
> **हस्तस्पर्शैर्मुकुलित इव व्यक्तरोमोद्गमत्वा—**
> **त्कुर्यात्कान्तं मनसिजतरुर्मां रसज्ञं फलस्य ॥ १ ॥**

(प्रकाशम्) सखे गौतम !

प्रतीहारी—[1]जयतु जयतु भर्ता ! असंनिहितो गौतमः ।

राजा—(आत्मगतम्) आः, मालविकावृत्तान्तज्ञानाय मया प्रेषितः ।

(प्रविश्य) **विदूषकः**—[2]वर्धतां भवान् !

राजा—जयसेने, जानीहि तावत्क्व देवी धारिणी सरुजचरणत्वाद्विनोद्यत इति ।

प्रतीहारी—[3]यद्देव आज्ञापयति । (इति निष्क्रान्ता)

राजा—गौतम, को वृत्तान्तस्तत्रभवत्यास्ते सख्याः ?

विदूषकः—[4]यो बिडालगृहीतायाः परभृतिकायाः ।

राजा—(सविषादम्) कथमिव ?

विदूषकः—[5]सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्डभूगृहे गुहायामिव निक्षिप्ता ।

राजा—ननु मत्सम्पर्कमुपलभ्य ?

विदूषकः—[6]अथ किम् ।

राजा—क एवं विमुखोऽस्माकम् ? येन चण्डीकृता देवी ।

विदूषकः—[7]शृणोतु भवान् । परिव्राजिकया मे कथितम् । ह्यः किल तत्रभवतीरावती रुजाक्रान्तचरणां देवीं सुखपृच्छिकागता ।

राजा—ततस्ततः ?

विदूषकः—[8]ततः सा देव्या पृष्टा । किन्नवलोकितो वल्लभजन इति । तयोक्तम् । मन्दो व उपचारः, यत्परिजने संक्रान्तं वल्लभत्वं न ज्ञायते ।

राजा—निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्कयति ।

विदूषकः—[9]ततस्तयानुखिद्यमाना सा भवतोऽविनयमन्तरेण परिगतार्था कृता।

राजा—अहो दीर्घरोषता तत्रभवत्याः ! अतः परं कथय ।

विदूषकः—[10]किमतः परम् ? मालविका बकुलावलिका च निगलपद्याव-दृष्टसूर्यपादं पातालवासं नागकन्यके इवानुभवतः ।

राजा—कष्टं कष्टम् !

मधुरस्वरा परभृता भ्रमरी च विबुद्धाचूतसङ्गिन्यौ ।
कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥ २ ॥

अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात् ?

विदूषकः—[11]कथं भविष्यति ? यत्सारभाण्डगृहे व्यापृता माधविका देव्या सदिष्टा । ममाङ्गुलीयकमुद्रामदृष्ट्वा न मोक्तव्या मालविका बकुलावलिका चेति ।

राजा—(निःश्वस्य सपरामर्शम्) सखे, किमत्र कर्तव्यम् ?

विदूषकः—(विचिन्त्य) [12]अस्त्यत्रोपायः ।

राजा—क इव ?

विदूषकः—(सदृष्टिक्षेपम्) [13]कोऽप्यदृष्टः शृणोति । कर्णे ते कथयामि । (इत्युपश्लिष्य कर्णे) एवमिव (इत्यावेदयति)

राजा—(सहर्षम्) सुष्ठु । प्रयुज्यतां सिद्धये ।

(प्रविश्य) **प्रतीहारी**—[14]देव, प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति ।

राजा—तेन त्वस्मत्प्रवेशयोग्योऽयमवसरः ।

विदूषकः—[15]तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि ।

राजा—जयसेनायास्तावदस्मद्रहस्यं विदितं कुरु ।

विदूषकः—[16]तथा । (इति कर्णे) एवमिव भवति । (इत्यावेद्य निष्क्रान्तः)

राजा—जयसेने, प्रवातशयनमार्गमादेशय ।

प्रतीहारी—[17]इत इतो देवः ।

(ततः प्रविशति शयनस्था देवी परिव्राजिका विभवतश्च परिवारः)

देवी—[18]भगवति, रमणीयं कथावस्तु । ततस्ततः ?

परिव्राजिका—(सदृष्टिक्षेपम्) देवि, अतः परं पुनः कथयिष्यामि । अत्र भगवान्विदिशेश्वरः संप्राप्तः ।

देवी—[19]अहो भर्ता ! (इत्युत्थातुमिच्छति)

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बि ।
चरणं रुजा परीतं कलभाषिणि मां च पीडयितुम् ॥ ३ ॥

देवी—[20]जयत्वार्यपुत्रः !

परिव्राजिका—विजयतां देवः ।

राजा—(परिव्राजिकां प्रणम्योपविश्य) देवि, अपि सह्या वेदना ?

देवी—[21]अद्यास्ति मे विशेषः ।

(ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः संभ्रान्तो विदूषकः)

विदूषकः—[22]परित्रायतां परित्रायतां भवान् । सर्पेणास्मि दष्टः । (सर्वे विषण्णाः)

राजा—कष्टं कष्टम् ! क्व भवान्परिभ्रान्तः ?

विदूषकः—[23]देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमदवनं गतोऽस्मि ।

देवी—[24]हा धिक्, हा धिक् ! अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि ।

विदूषकः—[25]तस्मिन्नशोकस्तबककारणात्प्रसारिते दक्षिणहस्ते कोटरनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि । नन्वेते द्वे दंशपदे । (इति दंशं दर्शयति)

परिव्राजिका—तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते । स तावदस्य क्रियताम् !

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥ ४ ॥

राजा—संप्रति विषवैद्यानां कर्म । जयसेने, ध्रुवसिद्धिः क्षिप्रमानीयताम् ।

प्रतीहारी—[26]यद्देव आज्ञापयति । (इति निष्क्रान्ता)

विदूषकः—[27]अहो, पापेन मृत्युना गृहीतोऽस्मि ।

राजा—मा कातरो भूः ! अविषोऽपि कदाचिद्दंशो भवेत् ।

विदूषकः—[28]कथं न भेष्यामि ? सिमसिमायन्ति मेऽङ्गानि । (इति विषवेगं रूपयति)

देवी—[29]हा, दर्शितमशुभं विकारेण । अवलम्बध्वं ब्राह्मणम् ।

(परिव्राजिका ससंभ्रममवलम्बते)

विदूषकः—(राजानं विलोक्य) [30]भोः, भवतो बाल्यादपि प्रियवयस्योऽस्मि । तं विचार्यापुत्राया मे जनन्या योगक्षेमं वह ।

राजा—मा भैषीर्गौतम । स्थिरो भव । अचिरात्त्वां वैद्यश्चिकित्सयति ।

(प्रविश्य) **प्रतीहारी**—[31]देव, आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति । इहैवानीयतां स गौतम इति ।

राजा—तेन हि प्रतिगृहीतमेनं तत्रभवतः सकाशं प्रापय ।

प्रतीहारी—[32]तथा ।

विदूषकः—(देवीं विलोक्य) [33]भवति, जीवेयं वा न वा । यन्मयात्रभवन्तं सेवमानेन तेऽपराद्धं तन्मृष्यस्व ।

देवी—[34] दीर्घायुर्भव ! (निष्क्रान्तौ विदूषकः प्रतीहारी च)

राजा—प्रकृतिभीरुस्तपस्वी ध्रुवसिद्धिमपि यथार्थनामानं सिद्धिमन्तं न मन्यते ।

(प्रविश्य) **प्रतीहारी**—[35]जयतु भर्ता ! ध्रुवसिद्धिर्विज्ञापयति । उदकुंभविधानेन सर्पमुद्रितं किमपि कल्पयितव्यम् । तदन्विष्यतामिति ।

देवी—[36]इदं सर्पमुद्रितमङ्गुलीयकम् । पश्चान्मम हस्ते देहि तत् ।

(इत्यङ्गुलीयकं ददाति । प्रतीहारी गृहीत्वा स्थिता)

राजा—जयसेने, कर्मसिद्धावाशु प्रतिपत्तिमानय ।

प्रतीहारी—[37]यद्देव आज्ञापयति ।

परिव्राजिका—यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।

राजा—भूयादेवम् ।

(प्रविश्य) **प्रतीहारी**—[38]जयतु देवो भर्ता । निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः संवृत्तः ।

देवी—[39]दिष्ट्या वचनीयान्मुक्तास्मि ।

प्रतीहारी—[40]एष पुनर्वाहतकोऽमात्यो विज्ञापयति । राजकार्यं बहुमन्त्रयितव्यं ; दर्शनेनानुग्रहमिच्छामीति ।

देवी—[41]गच्छत्वार्यपुत्रः कार्यसिद्धये ।

राजा—देवि, आतपक्रान्तोयमुद्देशः । शीतक्रिया चास्या रुजः प्रशस्ता । तदन्यत्र नीयतां शयनम् ।

देवी—[42]बालिकाः, आर्यपुत्रवचनमनुतिष्ठत ।

परिजनः—[43]तथा । (निष्क्रान्ता देवी परिव्राजिका परिजनश्च)

राजा—जयसेने, मां गूढेन पथा प्रमदवनं प्रापय ।

प्रतीहारी—[44]इत इतो देवः ।

राजा—जयसेने, ननु समाप्तकार्यो गौतमः ?

प्रतीहारी—[45]अथ किम् ।

राजा—**इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाध्यमपि मत्वा ।**
संदिग्धमेव सिद्धौ कातरमाशङ्कते हृदयम् ॥ ५ ॥

(प्रविश्य) **विदूषकः**—[46]वर्धतां भवान् ! सिद्धानि ते मङ्गलकार्याणि ।

राजा—जयसेने, त्वमपि स्वं नियोगमशून्यं कुरु ।

प्रतीहारी—[47]यद्देव आज्ञापयति । (इति निष्क्रान्ता)

राजा—गौतम, क्षुद्रा माधविका । न खलु किञ्चिद्विचारितमनया ?

विदूषकः—[48]देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति ?

राजा—न खलु मुद्रामधिकृत्य ब्रवीमि । एनयोर्द्वयोः किं निमित्तो मोक्षः । किं वा देव्याः परिजनमतिक्रम्य भवान्संदिष्ट इत्येवमनया प्रष्टव्यम् ।

विदूषकः—[49]ननु पृष्टोऽस्मि । पुनर्मन्दस्य मे तस्मिन्प्रत्युत्पन्ना मतिः ।

राजा—कथ्यताम् ।

विदूषकः—[50]भणितं मया । दैवचिन्तकैर्विज्ञापितो राजा । सोपसर्गं वो नक्षत्रम् । तदवश्यं सर्वबन्धमोक्षः क्रियतामिति ।

राजा—(सहर्षम्) ततस्ततः ?

विदूषकः—[51]तच्छ्रुत्वा देव्या इरावत्याश्चित्तं रक्षन्त्या राजा किल मोचयतीत्यहं सन्दिष्ट इति । ततो युज्यते इति तथैवं संपादितोऽर्थः ।

राजा—(विदूषकं परिष्वज्य) सखे, प्रियोऽहं खलु तव ।

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।
कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

विदूषकः—[52]त्वरतां भवान् । समुद्रगृहे सखीसहितां मालविकां स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि ।

राजा—अहमेनां संभावयामि । गच्छाग्रतः ।

विदूषकः—[53] एतु भवान् (परिक्रम्य) इदं समुद्रगृहम् ।

राजा—(साशङ्कम्) वयस्य, एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते परिचारिका चन्द्रिका संनिकृष्टमागच्छति । इतस्तावदावां भित्तिगूढौ भवावः ।

विदूषकः—[54]अहो, कुम्भीलकैः कामुकैश्च परिहरणीया खलु चन्द्रिका ।

(उभे यथोक्तं कुरुतः)

राजा—गौतम, कथं नु ते सखी मां प्रतिपालयति ? एहि एनां गवाक्षमाश्रित्य विलोकयामि ।

विदूषकः—[55]तथा । उभौ विलोकयन्तौ तिष्ठतः । (ततः प्रविशति मालविका बकुलावलिका च)

बकुलावलिका—[56]सखि, प्रणम भर्तारम् ।

मालविका—[57]नमस्ते ।

राजा—शङ्के मे प्रतिकृतिं निर्दिशति ।

मालविका—(सहर्षं द्वारमवलोक्य) [58]सखि, मां विप्रलम्भयसि ?

राजा—हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

10

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ॥ ७॥

बकुलावलिका—[59]नन्वेष चित्रगतो भर्ता !

उभे—(प्रणिपत्य) [60]जयतु भर्ता !

मालविका—[61]सखि, तदा संभ्रमदृष्टे भर्तृरूपे यथा न वितृष्णास्मि तथापि मया भावितोऽवितृष्णदर्शनो भर्ता ।

विदूषकः—[62]श्रुतं भवता ? तत्रभवती चित्रे यथा दृष्टस्तथा दृष्टो भवानिति मन्त्रयति । मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि ।

राजा—सखे, कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य ।

कार्त्स्न्येन निर्वर्णयितुं च रूप-
मिच्छन्ति तत्पूर्वसमागमानाम् ।
न च प्रियेष्वायतलोचनानां
समग्रवृत्तीनि विलोचनानि ॥ ८॥

मालविका—[63]सखि, कैषा पार्श्वपरिवृत्तमुखेन भर्त्रा मे स्निग्धया दृष्ट्या निध्यायते ?

बकुलावलिका—[64]नन्वियं पार्श्वगतेरावती !

मालविका—[65]सखि अदक्षिण इव भर्ता मे प्रतिभाति । यः सर्वं देवीजनमुज्झित्वैकस्या मुखे बद्धलक्ष्यः ।

बकुलावलिका—(आत्मगतम्) [66]चित्रगतं भर्तारं परमार्थतः संकल्प्यासूयति । भवतु । क्रीडिष्यामि तावदेतया । (प्रकाशम्) सखि, भर्तुर्वल्लभैषा ।

मालविका—[67]ततः किमिदानीमात्मानमायासयिष्यसि ? (इति सासूयं परावर्तते)

राजा—सखे, पश्य

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमितः परिवर्तयन्त्या ।

कान्तापराधकुपितेष्वनया विनेतुः
संदर्शितेव ललिताभिनयस्य शिक्षा ॥ ९ ॥

विदूषकः—[68]अनुनयसज्ज इदानीं भव ।

मालविका—[69]आर्यगौतमोऽत्रैव संसेवत एनाम् । (पुनः स्थानान्तराभिमुखी-भवितुमिच्छति)

बकुलावलिका—(मालविकां रुद्ध्वा) [70]न खलु कुपितेदानीं त्वम् ?

मालविका—[71]यदि चिरं कुपितामेव मां मन्यसे, एष प्रत्यानीयते कोपः ।

राजा—(उपेत्य)

कुप्यसि कुवलयनयने चित्रार्पितचेष्टया किमेतन्मे ।
ननु तव साक्षादयमहमनन्यसाधारणो दासः ॥ १० ॥

बकुलावलिका—[72]जयतु जयतु भर्ता !

मालविका—(आत्मगतम्) [73]कथं चित्रगतो भर्ता मयासूयितः ? (प्रकाशं सप्रणयवदनमञ्जलिं करोति । राजा मदनकातर्यं रूपयति ।)

विदूषकः—[74]किं भवानुदासीन इव दृश्यते ?

राजा—अविश्वसनीयत्वात्सख्यास्तव ।

विदूषकः—[75]अत्रभवत्यामयं कथं तवाविश्वासः ?

राजा—श्रूयताम् ।

पथि नयनयोः स्थित्वा स्थित्वा तिरोभवति क्षणा-
त्सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।
मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे विस्रब्धं स्यादिमां प्रति मे मनः ॥ ११ ॥

बकुलावलिका—[76]सखि, बहुशः किल भर्ता विप्रलब्धः । तत्त्वयात्मा विश्वसनीयः क्रियताम् ।

मालविका—[77]सखि, मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् ।

बकुलावलिका—[78]भर्ता कथयत्वस्या उत्तरम् ।

राजा—**उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।**
तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥ १२ ॥

बकुलावलिका—[79]अनुगृहीतास्मि ।

विदूषकः—(परिक्रम्य ससंभ्रमम्) [80]बकुलावलिके, एष बालाशोकवृक्षस्य पल्लवानि लङ्घयति हरिणः । एहि निवारयाम एनम् ।

बकुलावलिका—[81]तथा (इति प्रस्थिता)

राजा—वयस्य, एवमेवास्मिन्रक्षणक्षणेऽवहितेन त्वया भवितव्यम् ।

विदूषकः—[82]एवमपि गौतमः सन्दिश्यते ?

बकुलावलिका—(परिक्रम्य) [83]आर्य गौतम, अहमप्रकाशे तिष्ठामि । त्वं द्वाररक्षको भव ।

विदूषकः—[84]युज्यते । (निष्क्रान्ता बकुलावलिका) इमं तावत्स्फटिकस्तम्भमाश्रितो भवामि । (तथा कृत्वा) अहो सुखस्पर्शता शिलाविशेषस्य !

(इति निद्रायते । मालविका ससाध्वसा तिष्ठति)

राजा—**विसृज सुन्दरि सङ्गमसाध्वसं**
तव चिरात्प्रभृति प्रणयोन्मुखे ।
परिगृहाण गते सहकारतां
त्वमतिमुक्तलताचरितं मयि ॥ १३ ॥

मालविका—[85]देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि ।

राजा—अयि न भेतव्यम् ।

मालविका—(सोपालम्भम्) [86]यो न बिभेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता !

राजा—**दाक्षिण्यं नाम बिम्बोष्ठि नायकानां कुलव्रतम् ।**
तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४॥

तदनुगृह्णातां चिरानुरक्तोऽयं जनः (इति संश्लेषमुपजनयति । मालविका नाट्येन परिहरति)

राजा—(आत्मगतम्) रमणीयः खलु नवाङ्गनानां मदनविषयावतारः । तथा हि । इयम्—

हस्तं कम्पयते रुणद्धि रशनाव्यापारलोलाङ्गुलीः
स्वौ हस्तौ नयति स्तनावरणतामालिङ्ग्यमाना बलात् ।
पातुं पक्ष्मलनेत्रमुन्नमयतः साचीकरोत्याननं
व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ १५ ॥

(ततः प्रविशतीरावती निपुणिका च)

इरावती—[87]हञ्जे निपुणिके, सत्यं त्वं परिगतार्था चन्द्रिकया । समुद्रगृहालिन्दशयित एकाकी आर्यगौतमो दृष्ट इति ।

निपुणिका—[88]अन्यथा कथं भर्त्र्यै विज्ञापयामि !

इरावती—[89]तेन हि तत्रैव गच्छामः संशयान्मुक्तं प्रियवयस्यं प्रष्टुं च ।

निपुणिका—[90]सावशेषमिव भट्टिन्या वचनम् ।

इरावती—[91]अन्यच्च चित्रगतमार्यपुत्रं प्रसादयितुम् ।

निपुणिका—[92]अथेदानीं कथं नु भर्तैवमनुनीयते ?

इरावती—[93]मुग्धे, यादृशश्चित्रगतो ननु तादृश एवान्यसंक्रान्तहृदय आर्यपुत्रः ? केवलमुपचारातिक्रमं प्रमार्जितुमयमारम्भः ।

निपुणिका—[94]इत इतो भट्टिनी । (उभे परिक्रामतः)

(प्रविश्य) **चेटी**—[95]जयतु जयतु भट्टिनी ! भट्टिनि, देवी भणति । "न मे मत्सरस्यैष कालः ! तेन खलु बहुमानं वर्धयितुं वयस्यया सह निगलबन्धने कृता मालविका । यद्यनुमन्यसे आर्यपुत्रस्य प्रियं कर्तुं तथा करोमि । यत्तवेष्टं तन्मे भण ।" इति ।

इरावती—[96]नागरिके, विज्ञापय देवीम् । "का वयं भट्टिनीं नियोजयितुम् । परिजननिग्रहेण दर्शितो मय्यनुग्रहः । कस्य वा प्रसादेनायं जनो वर्धते ?" इति ।

चेटी—[97]तथा । (इति निष्क्रान्ता)

निपुणिका—(परिक्रम्यावलोक्य च) [98]भर्त्रि, एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते ।

इरावती—[99]अत्याहितम् ! न खलु सावशेषो विषविकारो भवेत् !

निपुणिका—[100]प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना चिकित्सितः । तदस्याशङ्कनीयं पापम् ।

विदूषकः—(उत्स्वप्नायते) [101] भवति मालविके !

निपुणिका—[102]श्रुतं भर्त्र्या, कस्यैष आत्मनियोगसंपादने विश्वसनीयो हताशः ? सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा सांप्रतं मालविकां स्वप्नायते ।

विदूषकः—[103]इरावतीमतिक्रामन्ती भव ।

निपुणिका—[104]एतदत्याहितम् ! इमं भुजङ्गभीरुं ब्रह्मबन्धुमनेन भुजङ्गकुटिलेन दण्डकाष्ठेन स्तंभान्तरिता भीषयिष्यामि ।

इरावती—[105]अर्हत्येव कृतघ्न उपद्रवस्य ।

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति)

विदूषकः—(सहसा प्रबुद्ध्य) [106]अविधा अविधा ! भो वयस्य, सर्पो म उपरि पतितः ।

राजा—(सहसोपसृत्य) सखे, न भेतव्यम् ! न भेतव्यम् !

मालविका—(अनुसृत्य)[107]भर्तः, मा तावत्सहसा निष्काम । सर्प इति भण्यते ।

इरावती—[108]हा धिक् ! हा धिक् ! भर्ता इत एव धावति ।

विदूषकः—(सप्रहासम्) [109]कथं दण्डकाष्ठमेतत ! अहं पुनर्जाने यन्मया केतकीकण्टकैर्दंशं कृत्वा सर्पस्योपर्ययशः कृतम्, तन्मे फलितमिति ।

(प्रविश्य पटाक्षेपेण) **बकुलावलिका**—[110]मा तावद्भर्ता प्रविशतु । इह कुटिलगतिः सर्प इव दृश्यते ।

इरावती—(स्तम्भान्तरिता राजानं सहसोपेत्य)[111] अपि निर्विघ्नमनोरथो दिवासंकेतो मिथुनस्य ? (सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः)

राजा—प्रिये, अपूर्वोऽयमुपचारः ।

इरावती—[112]बकुलावलिके, दिष्ट्या दूत्याभिसारविषया संपूर्णा ते प्रतिज्ञा !

बकुलावलिका—[113]प्रसीदतु भट्टिनी ! किं मया कृतमिति देवः प्रष्टव्यः । दर्दुरा व्याहरन्तीति किं देवः पृथिव्यां वर्षितुं विरमति ?

विदूषकः—[114]मा तावत् । भवत्या दर्शनमात्रेणात्रभवान्प्रणिपातलङ्घनं विस्मृतः । त्वं पुनरद्यापि प्रसादं न गृह्णासि ।

इरावती—[115]कुपितेदानीमहं किं करिष्यामि ?

राजा—अस्थाने कोप इत्यनुपपन्नं त्वयि । तथा हि—

कदा मुखं वरतनु कारणादृते
तवागतं क्षणमपि कोपपात्रताम् ।
अपर्वणि ग्रहकलुषेन्दुमण्डला
विभावरी कथय कथं भविष्यति ॥ १६ ॥

इरावती—[116]अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण । अन्यसंक्रान्तेष्वस्माकं भागधेयेषु यदि पुनः कुप्येयम्, ततो नन्वहं हास्या भवेयम् ।

राजा—त्वमन्यथा कल्पयसि । अहं पुनः सत्यमेव कोपस्थानं न पश्यामि । कुतः

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो दण्डम् ।
इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ १७ ॥

इरावती—[117]निपुणिके, गच्छ देवीं विज्ञापय, दृष्टो भवत्याः पक्षपातो नन्वद्येति ।

निपुणिका—[118] तथा । (इति निष्क्रान्ता)

विदूषकः—(आत्मगतम्) [119]अहो, अनर्थः संपतितः ! बन्धनभ्रष्टो गृहकपोतो बिडालिकाया आलोके पतितः ।

निपुणिका—(प्रविश्यापवार्य) [120]भट्टिनि, यदृच्छादृष्टया माधविकयाख्यातम् । एवं खल्वेतन्निर्वृत्तमिति । (इति कर्णे कथयति)

इरावती—(आत्मगतम्) [121]उपपन्नम् । सत्यमथमत्र ब्रह्मबन्धुना कृतः प्रयोगः । (विदूषकं विलोक्य) इयमस्य कामतन्त्रसचिवस्य नीतिः ।

विदूषकः— [122]भवति, यदि नीतिगतमेकमप्यक्षरं पठेयम्, ननु मयात्रभवान्प्रेषितो भवेत् ।

राजा—(आत्मगतम्) कथं नु खल्वस्मात्संकटादात्मानं मोचयिष्यामि ?

(प्रविश्य) **प्रतीहारी**—[123]देव, कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती पिङ्गलवानरेण बलवत्त्रासितोत्सङ्गनिषण्णा देव्याः प्रवातकिसलयमिव वेपमाना न किञ्चित्प्रकृतिं प्रतिपद्यते ।

राजा— कष्टं कष्टम् ! कातरो बालभावः ।

इरावती—(सावेगम्) [124]त्वरतामार्यपुत्र एनां समाश्वासयितुम् । मास्याः संत्रासजनितो विकारो वर्धताम् ।

राजा—अयमेनामहं संज्ञापयामि । (इति सत्वरं परिक्रामति)

विदूषकः— [125]साधु रे पिङ्गलवानर, साधु ! परित्रातस्त्वया स्वपक्षः ।

(निष्क्रान्तो राजा विदूषकश्च । इरावती निपुणिका प्रतीहारी च)

मालविका—[126]सखि, देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः परं किं वानुभवितव्यं भविष्यतीति ।

(नेपथ्ये) [127]आश्चर्यमाश्चर्यम् ! अपूर्ण एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः । यावद्देव्यै निवेदयामि ।

(उभे श्रुत्वा प्रहृष्टे)

बकुलावलिका—[128]आश्वसितु सखी । सत्यप्रतिज्ञा देवी ।

मालविका—[129]तेन हि प्रमदवनपालिकायाः पृष्ठतो भवामि ।

बकुलावलिका—[130]तथा (इति निष्क्रान्ते)

इति चतुर्थोऽङ्कः



अथ पञ्चमोऽङ्कः

(ततः प्रविशत्युद्यानपालिका)

उद्यानपालिका—[1]उपक्षिप्तो मया कृतसत्कारविधेस्तपनीयाशोकस्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । (परिक्रम्य) अहो देवस्यानुकम्पनीया मालविका ! तस्यां तथा चण्डी देव्यनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति । कुत्र नु खलु देवी भवेत् ! (विलोक्य) अहो, एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्रालाञ्छितां मञ्जूषां गृहीत्वा चतुःशालातः कुब्जः सारसिको निष्क्रामति । प्रक्ष्यामि तावदेनम् । (ततः प्रविशति यथानिर्दिष्टहस्तः कुब्जः) (उपसृत्य) सारसिक, कुत्र प्रस्थितोऽसि ?

सारसिकः—[2]मधुकरिके, विद्याभरितानां ब्राह्मणानां नित्यदक्षिणां मासिकीं पुरोहितस्य हस्तं प्रापयिष्यामि ।

मधुकरिका—[3]अथ किंनिमित्तम् ?

सारसिकः—[4]यदा प्रभृति सेनापतिर्यज्ञतुरङ्गरक्षणे नियुक्तो भर्तृदारको वसुमित्रस्ततः प्रभृति तस्यायुर्निमित्तं निष्कशतसुवर्णपरिमाणां दक्षिणां देवी दक्षिणीयैः परिग्राहयति ।

मधुकरिका—[5]अथ कुत्र देवी ? किं वानुतिष्ठति ?

सारसिकः—[6]मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद्भ्रात्रा वीरसेनेन प्रेषितं लेखं लेखकैर्वाच्यमानं शृणोति ।

मधुकरिका—[7]कः पुनर्विदर्भराजवृत्तान्तः श्रूयते ?

सारसिकः—[8]वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः । मोचितोऽस्य दायादो माधवसेनः । दूतश्च तेन महासाराणि रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं परिजनमुपायनीकृत्य भर्तुः सकाशं प्रेषित इति ।

मधुकरिका—[9]गच्छानुतिष्ठात्मनो नियोगम् । अहमपि देवीं प्रेक्षिष्ये ।

(इति निष्क्रान्तौ)

इति प्रवेशकः

(ततः प्रविशति प्रतीहारी)

प्रतीहारी—[10]आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या । विज्ञापय आर्यपुत्रेण महाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति । तद्यावद्धर्मासनगतं देवं प्रतिपालयामि । (इति परिक्रामति)

(नेपथ्ये वैतालिकौ)

प्रथमः—दिष्ट्यादण्डैरेव रिपुशिरस्सु वर्तते देवः ।

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।
विजयकरिणामालानत्वं गतैः प्रबलस्य ते
वरद वरदारोधोवृक्षैः सहावनतो रिपुः ॥ १ ॥

द्वितीयः—

विरचितपदं वीरप्रीत्या सुरोपमसूरिभि-
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकैशिकान् ।
तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं
परिघगुरुभिर्दोर्भिर्विष्णोः प्रसह्य च रुक्मिणीम् ॥ २ ॥

प्रतीहारी—[11]एष जयशब्दसूचितप्रस्थानो भर्तेत एवागच्छति । अहमपि तावदस्य प्रमुखालोकादपसृत्य स्तम्भान्तरिता भवामि । (इत्येकान्ते स्थिता)

(प्रविश्य सवयस्यः)

राजा—कान्तां विचिन्त्य सुलभेतरसंप्रयोगां
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।
धाराभिरातप इवाभिहतं सरोजं
दुःखायते मम मनः सुखमश्नुते च ॥ ३ ॥

विदूषकः—[12]यथाहं पश्यामि । एकान्तसुखितो भवान्भविष्यति ।

राजा— कथमिव ?

विदूषकः—[13]अद्य किल देव्यैवं पण्डितकौशिकी भणिता ।—'भगवति, यस्त्वं प्रसाधनगर्वं वहसि, तद्दर्शय मालविकायाः शरीरे विवाहनैपथ्यम् ।' इति । तया स विशेषालङ्कृता मालविका । तत्रभवती कदाचित्पूरयेद्भवतोऽपि मनोरथम् ।

राजा—सखे, मदपेक्षामनुप्राप्य अनया धारिण्या पूर्वाचरितैः संभाव्यत एवैतत् ।

प्रतीहारी—(उपगम्य) [14]जयतु भर्ता ! देवी विज्ञापयति । तपनीयाशोकस्य कुसुमसहदर्शनेन ममारम्भः सफलः क्रियतामिति ।

राजा—ननु तत्रैव तिष्ठति ?

प्रतीहारी—[15]अथ किम् । यथार्हसंमानसुखितमन्तःपुरं विसृज्य मालविकापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति ।

राजा—(सहर्षं विलोक्य विदूषकम्) जयसेने, गच्छाग्रतः ।

प्रतीहारी—[16]एत्वेतु देवः । (इति परिक्रामति)

विदूषकः—(विलोक्य) [17]भो वयस्य, किञ्चित्परिवृत्तयौवन इव वसन्तः प्रमदवने लक्ष्यते ।

राजा—यथाह भवान् ।

अग्रे विकीर्णकुरबककलजालकभिद्यमान सहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥ ४ ॥

विदूषकः—(परिक्रम्य) [18]अहो, अयं स दत्तनेपथ्य इव कुसुमस्तबकैस्तपनीयाशोकः ! अवलोकयतु भवान् ।

राजा—स्थाने खलु प्रसवमन्थरोऽयमभूत् । यदिदानीमनन्यसाधारणीं शोभामुद्वहति । पश्य ।

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।
निर्वृत्तदोहदेऽस्मिन्संक्रान्तानीव कुसुमानि ॥ ५ ॥

विदूषकः—[19]तथा । भोः, विस्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी पार्श्वपरिवर्तिनीं मालविकामनुमन्यते ।

राजा—(सहर्षम्) सखे, पश्य ।

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियया ।
विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

(ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च परिवारः)

मालविका—(आत्मगतम्) [20]जानामि निमित्तं कौतुकालङ्कारस्य । तथापि मे हृदयं बिसिनीपत्रगतमिव सलिलं वेपते । अपि च दक्षिणेतरमपि मे नयनं बहुशः स्फुरति ।

विदूषकः—[21]भो वयस्य, विवाहनेपथ्येन सविशेषं खलु शोभते मालविका ।

राजा—पश्याम्येनाम् । यैषा ।

अनतिलम्बिदुकूलनिवासिनी बहुभिराभरणैः प्रतिभाति मे ।
उडुगणैरुदयोन्मुखचन्द्रिका हृतहिमैरिव चैत्रविभावरी ॥ ७ ॥

देवी—(उपेत्य) [22]जयत्वार्यपुत्रः !

विदूषकः—[23]वर्धतां भवती ।

परिव्राजिका—विजयतां देवः ।

राजा—भगवति, अभिवादये ।

परिव्राजिका—अभिप्रेतसिद्धिरस्तु ।

देवी—(सस्मितम्) [24]आर्यपुत्र, एष तेऽस्माभिस्तरुणीजनसहायस्याशोकः संकेतगृहं कल्पितः ।

विदूषकः—[25]भोः, आराधितोऽसि ।

राजा—(सव्रीडमशोकमथिनः परिक्रामन्)

नायं देव्या भाजनत्वं न नेयः सत्काराणामीदृशानामशोकः ।
यः सावज्ञो माधवश्रीनियोगे पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥

विदूषकः—[26]भोः, विस्रब्धो भूत्वा त्वं यौवनवतीमिमां पश्य ।

देवी—[27]काम् ?

विदूषकः—[28]भवति, तपनीयाशोकस्य कुसुमशोभाम् । (सर्वे उपविशन्ति)

राजा—(मालविकां विलोक्य, आत्मगतम्) कष्टः खलु सन्निधिवियोगः !

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।
अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ ९ ॥

(प्रविश्य) **कञ्चुकी**—विजयतां देवः । देव, अमात्यो विज्ञापयति । "विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते । सम्प्रति देवोपस्थानयोग्ये संवृत्ते । तदाज्ञां देवो दातुमर्हति" इति ।

राजा—प्रवेशय ते ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य, ताभ्यां सह प्रविश्य) इत इतो भवत्यौ ।

प्रथमा—(जनान्तिकम्) [29]सखि मदनिके, अपूर्वमिदं राजकुलं प्रविशन्त्याः प्रसीदति मे हृदयम् ।

द्वितीया—[30]ज्योत्स्निके, अस्ति खलु लोकप्रवादः—' आगामि सुखं दुःखं वा हृदयसमवस्था कथयति ' इति ।

प्रथमा—[31]स सत्य इदानीं भवतु ।

कञ्चुकी—एष देव्या सह देवस्तिष्ठति । उपसर्पतां भवत्यौ ।

(उभे उपसर्पतः । मालविका परिव्राजिका च चेट्यौ विलोक्य परस्परमवलोकयतः)

उभे—(प्रणिपत्य) [32]जयतु भर्ता ! जयतु भट्टिनी ! (राजाज्ञया उभे उपविष्टे)

राजा—कस्यां कलायामभिविनीते भवत्यौ ?

उभे—[33]भर्तः, संगीतेऽभ्यन्तरे स्वः ।

राजा—देवि, गृह्यतामनयोरन्यतरा ।

देवी—[34]मालविके, इतः पश्य । कतरा ते संगीतसहचारिणी रोचते ?

उभे—(मालविकां दृष्ट्वा) [35]अहो भर्तृदारिका ! (इति प्रणम्य) जयतु जयतु भर्तृदारिका ! (तया सह बाष्पं विकिरतः । सर्वे सविस्मयमवलोकयन्ति)

राजा—के वा भवन्त्यौ ? का वा इयम् ?

उभे—[36]भर्तः, एषास्माकं भर्तृदारिका ।

राजा—कथमिव ?

उभे—[37]शृणोतु भर्ता । यः स भर्त्रा विजयदण्डैर्विदर्भनाथं वशीकृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम, तस्येयं कनीयसी भगिनी मालविका नाम ।

देवी—[38]कथम्, राजदारिकेयम् ! चन्दनं खलु मया पादुकोपयोगेन दूषितम् ।

राजा—अथात्रभवती कथमित्थंभूता ?

मालविका—(निःश्वस्यात्मगतम्) [39]विधिनियोगेन !

द्वितीया—[40]शृणोतु भर्ता । दायादवंशगते भर्तृदारके माधवसेने तस्यामात्येनार्यसुमतिनास्मादृशं परिजनमुज्झित्वा गूढमानीतैषा ।

राजा—श्रुतपूर्वं मयैतत् । ततस्ततः ?

द्वितीया—[41]भर्तः, अतः परं न जानामि ।

परिव्राजिका—ततः परं मन्दभागिनी कथयिष्यामि ।

उभे—[42]भर्तृदारिके, आर्यकौशिक्या इव स्वरसंयोगः । ननु सैव ?

मालविका—[43]अथ किम् ।

उभे—[44]यतिवेषधारिण्यार्यकौशिकी दुःखेन विभाव्यते । भगवति, नमस्ते ।

परिव्राजिका—स्वस्ति भवतीभ्याम् ।

राजा—कथम्, आप्तवर्गोऽयं भगवत्याः ?

परिव्राजिका—एवमेतत् ।

विदूषकः—[45]तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तं तावदशेषम् ।

परिव्राजिका—(सवैक्लव्यम्) तावच्छ्रूयताम् । माधवसेनसचिवं ममाग्रजं सुमतिमवगच्छ ।

राजा—उपलक्षितः । ततस्ततः ?

परिव्राजिका—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धापेक्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ?

परिव्राजिका—स चाटव्यन्तरे निविष्टो गताध्वा वणिग्गणः ।

राजा—ततस्ततः ?

परिव्राजिका—ततः किं वान्यत् ?

> **तूणीरपट्टपरिबद्धभुजान्तराल-**
> **मापार्ष्णिलम्बिशिखि बर्हिकलापधारि ।**
> **कोदण्डपाणि विनदत्प्रतिरोधकाना-**
> **मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥**

(मालविका भयं रूपयति)

विदूषकः—[46]भवति, मा बिभेहि ! अतिक्रान्तं खलु तत्र भवती कथयति ।

राजा—ततस्ततः ?

परिव्राजिका—ततो मुहूर्तं बद्धायुधास्ते पराङ्मुखीभूताः सार्थवाहयोद्धारस्तस्करैः ।

राजा—हन्त, इतःपरं कष्टतरं श्रोतव्यम् ।

परिव्राजिका—ततः सुमतिः

> **इमां परीप्सुर्जाते पराभिभवकातराम् ।**
> **भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥ ११ ॥**

प्रथमा—[47]अहो, हतः सुमतिः !

द्वितीया—[48]अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता ।

(परिव्राजिका बाष्पं विसृजति)

राजा—भगवति, तनुत्यजामीदृशी लोकयात्रा । न शोच्यस्तत्र भवान्सफलीकृतभर्तृपिण्डः । ततस्ततः ?

परिव्राजिका—ततोऽहं मोहमुपगता यावत्संज्ञां लभे, तावदियं दुर्लभदर्शना संप्रवृत्ता ।

राजा—महत्खलु कृच्छ्रमनुभूतं भगवत्या ।

परिव्राजिका—ततो भ्रातृशरीरमग्निसात्कृत्वा पुनर्नवीभूतवैधव्यदुःखया मया त्वदीयदेशमवतीर्य इमे काषाये गृहीते ।

राजा—युक्तः सज्जनस्यैष पन्थाः । ततस्ततः ?

परिव्राजिका—सेयमाटविकेभ्यो वीरसेनं, वीरसेनाच्च देवीं गता । देवीगृहे लब्धप्रवेशया मया चानन्तरं दृष्टेत्येतदवसानं कथायाः ।

मालविका—(आत्मगतम्) [49]किंनु खलु सांप्रतं भर्ता भणति !

राजा—अहो, परिभवोपहारिणो विनिपाताः । कुतः—

> **प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।**
> **स्नानीयवस्त्रक्रियया पत्रोर्णं वोपयुज्यते ॥ १२ ॥**

देवी—[50]भगवति, त्वयाभिजनवतीं मालविकामनाचक्षाणयाऽसांप्रतं कृतम् ।

परिव्राजिका—शान्तं पापम् । केन च कारणेन मया नैर्घृण्यमवलम्बितम् ।

देवी—[51]किमिव तत्कारणम् ?

परिव्राजिका—इयं पितरि जीवति केनापि देवयात्रागतेन सिद्धादेशकेन साधुना मत्समक्षं समादिष्टा । आसंवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः सदृशभर्तृगामिनी भविष्यतीति । तदेवं भाविनमादेशमस्यास्त्वत्पादशुश्रूषया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया साधुकृतमिति पश्यामि ।

राजा—युक्ता प्रतीक्षा ।

कञ्चुकी—देव, कथान्तरेणान्तेरितम् । अमात्यो विज्ञापयति । विदर्भगतमनुष्ठेयमनुष्ठितमभूत् । देवस्य तावदभिप्रायं श्रोतुमिच्छामीति ।

राजा—मौद्गल्य, तत्र भवतोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि ।

> **तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे ।**
> **नक्तंदिवं विभज्योभौ शीतोष्णकिरणाविव ॥ १३ ॥**

कञ्चुकी—देव, एवममात्यपरिषदे निवेदयामि ।

(राजाङ्गुल्यानुमन्यते । निष्क्रान्तः कञ्चुकी)

प्रथमा—(जनान्तिकम्) [52]भर्तृदारिके, दिष्ट्या भर्त्रा भर्तृदारकोऽर्धराज्ये प्रतिष्ठां गमयिष्यते।

मालविका—[53]एतत्तावद्बहु मन्तव्यम्, यज्जीवितसंशयान्मुक्तः।

(प्रविश्य) **कञ्चुकी**—विजयतां देवः। देव, अमात्यो विज्ञापयति। कल्याणी देवस्य बुद्धिः। मन्त्रिपरिषदोऽप्येतदेव दर्शनम्। कुतः—

द्विधा विभक्तां श्रियमुद्वहन्तौ धुरं रथाश्वाविव सङ्ग्रहीतुः।
तौ स्थास्यतस्ते नृपते निदेशे परस्परोपग्रहनिर्विकारौ॥ १४॥

राजा—तेन हि मन्त्रिपरिषदं ब्रूहि। सेनान्ये वीरसेनाय लेख्यतामेवं क्रियतामिति।

कञ्चुकी—यदाज्ञापयति देवः। (इति निष्क्रम्य, सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः) अनुष्ठिता प्रभोराज्ञा। अयं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात्सोत्तरीय प्राभृतको लेखः प्राप्तः। प्रत्यक्षीकरोत्वेनं देवः।

(राजोत्थाय सप्राभृतकं लेखं सोपचारं गृहीत्वा परिजनयार्पयति। परिजनो लेखं नाट्येनोद्घाटयति)

देवी—(आत्मगतम्) [54]अहो, ततोमुखमेव नो हृदयम्। श्रोष्यामि तावद्गुरुजनस्य कुशलानन्तरं वसुमित्रस्य वृत्तान्तम्। अतिघोरे खलु पुत्रकः सेनापतिना नियुक्तः।

राजा—(उपविश्य लेखं सोपचारं गृहीत्वा वाचयति) "स्वस्ति। यज्ञशरणात्सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्येदमनुदर्शयति। विदितमस्तु! योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृतं वसुमित्रं गोप्तारमादिश्य वत्सरोपात्तनियमो निरर्गलस्तुरंगो विसृष्टः, स सिन्धोर्दक्षिणरोधसि चरन्नश्वानीकेन यवनेन प्रार्थितः। तत उभयोः सेनयोर्महानासीत्संमर्दः। (देवी विषादं नाटयति)

राजा—कथमीदृशं संवृत्तम्! (शेषं पुनर्वाचयति)

"ततः परान्पराजित्य वसुमित्रेण धन्विना।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः॥ १५॥

देवी—[55]अनेनाश्वस्तं मे हृदयम् ।

राजा—(शेषं पुनर्वाचयति) "सोऽहमिदानीमंशुमता सगरपुत्रेणेव प्रत्याहृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति ।" अनुगृहीतोऽस्मि !

परिव्राजिका—दिष्ट्या पुत्रविजयेन दम्पती वर्धेते ।

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि ।
वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थितः ॥ १६ ॥

देवी—[56]भगवति, परितुष्टास्मि यत्पितरमनुजातो मे वत्सकः ।

राजा—मौद्गल्य, ननु कलभेन यूथपतेरनुकृतम् ?

कञ्चुकी—देव, अयं कुमारः

नैतावता वीरविजृम्भितेन
चित्तस्य नो विस्मयमादधाति ।
यस्याप्रधृष्यः प्रभवस्त्वमुच्चै-
रग्नेरपां दग्धुरिवोरुजन्मा ॥ १७ ॥

राजा—मौद्गल्य, यज्ञसेनश्यालमग्रीकृत्य मोचयन्तां सर्वे बन्धनस्थाः ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः)

देवी—[57]जयसेने, गच्छ । इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य वृत्तान्तं निवेदय । (प्रतीहारी प्रस्थिता)

देवी—[58]एहि तावत् ।

प्रतीहारी—[59]इयमस्मि ।

देवी—(जनान्तिकम्) [60]यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातम्, तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं सत्यान्न विभ्रंशयितव्येति ।

प्रतीहारी—[61]यद्देव्याज्ञापयति । (इति निष्क्रम्य, पुनः प्रविश्य) भट्टिनि, पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता ।

देवी—[62]एतत्किमाश्चर्यम् । साधारणः खलु तासां मम चायमभ्युदयः ।

प्रतीहारी—(जनान्तिकम्) [63] भट्टिनि, इरावती पुनर्विज्ञापयति । सदृशं देव्याः प्रभवन्त्याः । तव वचनं संकल्पितं न युज्यतेऽन्यथाकर्तुमिति ।

देवी—[64]भगवति, त्वयानुमतेच्छाम्यार्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्राय प्रतिपादयितुम् ।

परिव्राजिका—इदानीमपि त्वमेवास्याः प्रभवसि ।

देवी—(मालविकां हस्ते गृहीत्वा) [65]इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छत्विति । (राजा व्रीडां नाटयति)

देवी—(सस्मितम्) [66]किमवधीरयत्यार्यपुत्रः ?

विदूषकः—[67]भवति, एष लोकव्यवहारः । सर्वो नववरो लज्जातुरो भवतीति । (राजा विदूषकमवेक्षते)

विदूषकः—[68]अथ देव्यैव कृतप्रणयविशेषां दत्तदेवीशब्दां मालविकामत्रभवान्प्रतिगृहीतुमिच्छति ?

देवी—[69]एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः ; किं पुनरुक्तेन ?

परिव्राजिका—मा मैवम् ।

अप्याकरसमुत्पन्नो रत्नजातिपुरस्कृतः ।
जातरूपेण कल्याणि मणिः संयोगमर्हति ॥ १८ ॥

देवी—(स्मृत्वा) [70]मर्षयतु भगवती । अभ्युदयकथयोचितं न लक्षितम् । जयसेने, गच्छ तावत् । कौशेयपत्रोर्णयुगलमुपनय ।

प्रतीहारी—[71]यद्देव्याज्ञापयति । (इति निष्क्रान्ता पत्रोर्णं गृहीत्वा पुनः प्रविश्य) देवि, एतत् ।

देवी—(मालविकामवगुण्ठनवतीं कृत्वा) [72]आर्यपुत्र, इदानीमिमां प्रतीच्छतु ।

राजा—त्वच्छासनात्प्रवृत्ता एव वयम् । (अपवार्य) हन्त, प्रतिगृहीता ।

विदूषकः—[73]अहो देव्या अनुकूलता ! (देवी परिजनमवलोकयति)

परिजनः—(मालविकामुपेत्य) [74]जयतु भट्टिनी ! (देवी परिव्राजिकां निरीक्षते)

परिव्राजिका—नैतच्चित्रं त्वयि ।

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः ।
अन्यसरितामपि जलं समुद्रगाः प्रापयन्त्युदधिम् ॥१९॥

(प्रविश्य) **निपुणिका**—[75]जयतु भर्ता । इरावती विज्ञापयति । "यदुपचारातिक्रमेण तदा भर्त्रे अपराद्धा, तत्स्वयमेव भर्तुरनुकूलं नाम मयाचरितम् । सांप्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्या" इति ?

देवी—[76]निपुणिके, अवश्यमस्याः सेवितमार्यपुत्रो ज्ञास्यति ।

निपुणिका—[77]अनुगृहीतास्मि ।

परिव्राजिका—देव, अमुना युक्तसंबन्धेन चरितार्थं माधवसेनं सभाजयितुं गच्छामः ।

देवी—[78]भगवत्या न युक्तमस्मान्परित्यक्तुम् ।

राजा—भगवति, मदीयेष्वेव लेखेषु तत्र भवतस्त्वामुद्दिश्य सभाजनाक्षराणि पातयिष्यामः ।

परिव्राजिका—युवयोः स्नेहात्परवानयं जनः ।

देवी—[79]आर्यपुत्र, किं ते भूयः प्रियमुपहरामि ?

राजा—**त्वं मे प्रसादसुमुखी भव देवि नित्य-**
मेतावदेव हृदये प्रतिपालनीयम् ।
तथापीदमस्तु । (भरतवाक्यम्)
आशास्यमभ्यधिगमात्प्रभृति प्रजानां
संपद्यते न खलु गोप्तरि नाग्निमित्रे ॥२०॥

(इति निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

इति श्रीमहाकविकालिदासविरचितं **मालविकाग्निमित्रम्** संपूर्णम् ।



Index to Verses—श्लोकसूची.

Prakrit Passages which are substituted by the SANSKRIT CHAYA in the Text.

ACT I

1 आणत्तम्हि देवीए धारिणीए । भइरप्पउत्तोवदेसं छलिअं णाम णट्टअं अन्तरेण कीरिसी मालविअत्ति णट्टाअरिअं अज्जगणदासं पुच्छिदुं । ता दाव संगीतसालं गच्छम्हि 2 हला कोमुदीए, कुदो दे इअं धीरदा । जं समीवेण वि अदिक्कमन्ती इदो दिट्ठिं ण देसि । 3 अम्हो बउलावलिआ । सहि, इदं देवीए सिप्पिसआसादो आणीदं णाअमुद्दासणाहं अङ्गुलीअअं सिणिद्धं णिज्झाअन्ती तुह उवालम्भे पडिदम्हि 4 ठाणे सज्जदि दिट्ठी । इमिणा अङ्गुलीअएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्गहत्थो 5 हला कहिं पत्थिदा सि 6 देवीए एव्व वअणेण णाडआआरीअं अज्जगणदासं देक्खिदुं । उवदेसग्गहणे कीरिसी मालविअत्ति 7 सहि, ईरिसेण वावारेण असंणिहिदा वि सा कहं भट्टुणा दिट्ठा 8 आम । सो जणो देवीए पासगदो चित्ते दिट्ठो 9 कहं विअ 10 सुणु । चित्तसालं गदा देवी पच्चग्गवण्णराअं चित्तलेहं आआरिअस्स ओलोअन्ती चिट्ठदि । भट्टा अ उवट्ठिदो 11 तदो तदो 12 उवआराणन्तरं एक्कासणोवविट्ठेण भट्टुणा चित्तगदाए देवीए परिअणमज्झगदं आसण्णदारिअं देक्खिअ देवी पुच्छिदा 13 किं त्ति 14 अपुव्वा इअं दारिआ, आसण्णा अ देवीए आलिहिदा किंणामहेएत्ति 15 आकिदिविसेसेसु आअरो पदं करेदि । तदो तदो 16 तदो अवहीरिअवअणो भट्टा देवीं पुणो अणुबन्धिदुं सङ्किदो । तदो कुमारीए वसुलच्छीए आचक्खिदम् । अज्ज, एसा मालविएत्ति 17 सरिसं खु बालभावस्स । अदो वरं कहेहि 18 किं अण्णं । संपदं मालविआ सविसेसं भट्टुणो दंसणपहादो रक्खीअदि 19 हला, अत्तणो णिओअं अणुचिट्ठ । अहं वि एदं अङ्गुलीअअं देवीए उवणइस्सम् 20 एसो णट्टाअरिओ संगीदसालादो णिग्गच्छदि । जाव से अत्ताणं दंसेमि 21 अज्ज, वन्दामि 22 अज्ज, देवी पुच्छदि । अवि उवदेसग्गहणे णादिक्किलिस्सदि वो सिस्सा मालविएत्ति 23 अदिक्कन्तं विअ इरावदिं पेक्खामि । किदत्था दाणि वो सिस्सा । जाए गुरुअणो एव्वं तुस्सदि 24 अत्थि देवीए वण्णावरो भादा वीरसेणो णाम भट्टुणा णम्मदातीरे अन्तवालदुग्गे ठाविदो । तेण सिप्पाहिआरे जोग्गा इअं दारिएत्ति

भणिअ भइणीये देवीए उवाअणं पेसिदा 25 अह इं । अह कहिं वो सिस्स, 26 तेण हि पुणो अणुजाणादु मं अज्जो । जाव से अज्जस्स परितोसणिवेदणेण उस्साहं वड्ढेमि 27 आणत्तोम्हि तत्तभवदा रण्णा । गोदम, चिन्तेहि दाव उवाअं । जहा मे जदिच्छादिट्ठपडिकिदी मालविआ पच्चक्खदंसणा होदित्ति । मए अ तत्तहा किदं । दाव से णिवेदेमि 28 वड्ढदु भवं 29 पओअसिद्धिं पुच्छ 30 एव्वमिव 31 फलं वि अइरेण दक्खिस्ससि 32 समत्थं पइण्णादं 33 सुट्ठु भवं भणादि 34 भअवदि, हरदत्तस्स गणदासस्स अ संरम्भे कहं पेक्खसि 35 ज इवि एव्वं राअपरिग्गहो से पहाणत्तणं उवहरइ 36 अइ, उअट्ठिदा देवी पीठमद्दिअं पण्डिअकोसिइं पुरोकरिअ धारिणी 37 जेदु अज्जउत्तो 38 जइ मं पुच्छसि, एदाणं विवादो एव्व ण मे रोअदि 39 भोदि, पेक्खामो उरब्भसवादं । किं मुहा वेअणदाणेण 40 णं कलहप्पिओसि 41 मा एव्वं । अण्णोण्णकलहप्पिआणं मत्तहत्थीणं एक्कदरस्स अणिज्जिदे कुदो उवसमो 42 सुदं अज्जेहिं भअवदीए वअणं । एसो पिण्डत्थो उवदेसदंसणदो णिण्णओत्ति 43 जदा उण मन्दमेधा सिस्सा उवदेसं मलिणेन्ति, तदा आअरिअस्स दोसो णु 44 कहं दाणिं ? अलं अज्जउत्तस्स ऊसाहकारणं मणोरहं पूरिअ । विरम णिरत्थ आदोआरम्भादो 45 सुट्ठु भोदि भणादि । भो गणदास, संगीदपद लम्भिअ सरस्सईए उवाअणमोदआणं खादमाणस्स किं दे सुहणिग्गहेण विवादेण 46 अइरोवणीदाए सिस्साए उण पडिट्ठिदस्स उवदेसस्स अण्णाअं पआसणं 47 तेण हि दुवेवि उवदेसं भअवदीए दसेध 48 मूढे परिव्वाजिए, मं जाग्गनिंपि सुत्तं विअ करेसि 49 णं सक्कारणं एव्व । अत्तणो पक्खो रविस्सदव्वो । दिट्ठिआ कोवव्वाजेण देवीए परित्तादो भवं । सुसिक्खिदो वि सव्वो उवदेसेण णिण्हादो होदि 50 का गई । पहवदि आआरिओ सिस्सजणस्स 51 भण वीमद्धं । पहवदि प्पहू अत्तणो परिअणस्स 52 भअवदि, भणेदाणीम् 53 तेण हि दुवेवि वग्गा पेक्खाघरे संगीदरअणं करिअ तत्तभवदो दूदं पेसअह । अहवा मुदङ्गसद्दो एव्व णो उत्थावइस्सदि । 54 विअई होहि 55 जइ राअकज्जेसु ईरिसी उवाअणि उणदा अज्जउत्तस्स, तदो सोणणहं भवे 56 अह्नो अविणओ अज्जउत्तस्स 57 भो, धीरं गच्छह । तत्तभोदी धारिणी विसंवादइस्सदि ।

ACT II

1 उवट्ठिदं णाअणमहु संणिहिदमक्खिअं च । ता अप्पमत्तो दाणिं पेक्ख 2 पेक्खदु भवं । ण खु से पडिच्छन्दादो परिहिअदि महुरदा 3 भो, चउप्पद-वत्थुअं दुवारीकरिअ तुह उवट्ठाविदो अप्पा तत्तहोदीए 4 भोदि, चिट्ठ । वो विनु-मरिदो कम्मभेदो । तं दाव पुच्छिस्सम् । 5 णं गोदमवअणं वि अज्जो हिअए करेदि । 6 कोसिइं दाव पुच्छ । पच्छा जो मए कम्मभेदो दिट्ठो तं भणिस्सं 7 दिट्ठिआ अपरिक्खदाराहगेण अज्जो वड्ढइ 8 पढमोपदेसदंसणे पढमं बह्मणस्स पूआ कादव्वा । सा णं वो विसुमरिदा 9 मए णाम मुद्धचादएण विअ सुक्खघण-रहिदे अन्तरिक्खे जलपाणं इच्छिदं । अहवा पच्छिदसंतोसपच्चया णं मूढजादी जदो अत्तहोदीए साहणं भणिदं तदो से इमं पारितोसिअं पअच्छामि 10 चिट्ठ दाव गुणन्तरं अजाणन्तो किणिमित्तं तुमं आहरणं देसि 11 परवेरअंति करिअ 12 अज्ज गणदास, दंसिदोवदेसा दे सिस्सा 13 एत्तिअं मे मदिविहवो भवन्तं सेविदुं 14 दलिद्दो विअ आदुरो वेज्जेण ओसदं दीअमाण इच्छसि 15 अविहा । अविहा । अह्माणं उण भोअणवेला उवट्ठिदा । उइदवेलादिक्कमे चिइच्छआ दोसं उदाहरन्ति । किं दाणि भणसि 16 णिव्वट्टेदु अज्जउत्तो मज्जणविहिम् 17 भोदि, विसेसेण पाणभोअणं तुवरावेहि 18 भो वअस्स, ण केवलं रूवे, सिप्पेवि अद्दुदीआ मालविआ 19 भवदावि अहं । दिढं विपणिकन्दु विअ मे ऊअरब्भ-न्तरं दज्झइ 20 गहीदो खणो । किं तु मेहावलीणिरुद्धा जोण्हा विअ पराहीणदंसण तत्तहोदी । भवं वि सूणापरिसरचरो विअ विहंगो आमिसलोलुओ भीरुओ अ । ता अणादुरो भविअ कज्जसिद्धिं पत्थेन्तो मे रोअसि ।

ACT III

1 आणत्तह्मि भअवदीए । समाहिदिए, देवीए उवायणत्थं बीअऊरअं गेण्हिय आअच्छत्ति । जाव पमदवणपालिअं महुअरिअं अण्णेसामि । एसा तवणीआ-सोअं ओलोअन्ती चिट्ठदि । जाव णं उवसप्पामि 2 महुअरिए, अवि सुहो दे उज्जा-

णव्वावारो 3 अह्मो समाहिदिआ । सहि, सागदं दे 4 हला, भगवदी आणवेदि । अरित्तपाणिणा अह्मारिसजणेण तत्तहोदी देवी देक्खिदव्वा । ता बीअपूरएण सुस्सूसिदुं इच्छामित्ति 5 णं संणिहिदं बीजपूरअं । कहेहि दाव अण्णोण्णसंघरिसिदाणं णट्टाअरिआणं उवदेसं देक्खिअ कदरो भअवदीए पसंसिदो 6 दुवेवि किल आअमिणा पओअणिउणा अ । किंतु सिस्साागुणविसेसेण मालविआए उवदेसो पसंसिदो 7 अह मालविआगदं कोलीणं किंति सुणीअदि 8 दिढं किल तस्सि साहिलासो भट्टा । किंतु केवलं धारिणीए चित्तं रक्खन्तो पहुत्तणं दंसेदि । मालविआ वि इमेसुं दिअसेसु अणुहूदमुत्ता विअ मालदीमाला मिलाणा लक्खिअदि । अदो वरं ण जाणे । विसज्जेहि मं 9 एदं साहावलम्बिदं बीअपूरअं गेण्ह 10 तह । हला तुमं वि अदो पेसलदरं साहुजणसुस्सूसाए फलं पावेहि 11 हला, समं एव्व गच्छह्म । अहं वि इमस्स चिराअमाणकुसुमोग्गमस्स तवणीआसोअस्स दोहलणिमित्तं देवीए विण्णावेमि 12 जुज्जइ । अहिआरो क्खु तुह 13 अलं भवदा धीरं उज्झिअ परिदेविदेण । दिट्ठा मए तत्तहोदीए मालविआए पिअसही बउलावलिआ । सुणाविदो अअं अत्थो जो भवदा संदिट्ठो 14 विण्णावेहि । अणुगहीदह्मि इमिणा णिओएण किंतु सा तवस्सिणी देवीए अहिअं रक्खन्तीए णाअरक्खिदो विअ णिही ण सुहं समासादइदव्वा । तहवि घटइस्सं ति 15 णं भणामि तस्सि साहणिज्जे किदो उवक्खोओ । पज्जवत्थावेदु भवं अप्पाणं 16 अज्ज एव्व पुढमावदारसुहआणि रत्तकुरबआणि उवाअणं पेसिअ पावअसन्तावदारव्ववदेसेण इरावदीए णिउणिआमुहेण पत्थिदो भवं । इच्छामि अज्जउत्तेण सह दोलाहिरोहणं अणुहविदुं ति । भवदावि से पडिण्णादं । ता पमदवणं एव्व गच्छह्म 17 कहं विअ 18 णारिहदि भवं अन्तेउरप्पडिट्ठिदं दक्खिणं एक्कपदे पिट्ठदो कादुम् 19 इदो इदो भवं 20 एदं पमदवणं पवणदरच्चलाहिं पल्लवङ्गुलीहिं तुवरेदि विअ भवन्तं पवेसिदुं 21 पविस णिव्वुदिलाहाअ । अवहाणेण दिट्ठिं देहि । एदं खु भवन्तं विअ विलोहइदुकामाए महुलच्छीए जुवइवेसलज्जापइत्तअं वसन्तकुसुमणेवत्थं गहीदं 22 अविण्णादहिअअं भट्टारं अहिलसन्ती अप्पणो वि दाव लज्जेमि । कुदो विहवो सिणिद्धस्स सहीजणस्स इमं वुत्तान्तं आचक्खिदुं । ण जाणे अप्पडिआरगरुअं वेअणं केत्तिअं कालं मअणो

म णइस्सदि त्ति । आ, कहिं खु पत्थिदह्मि । आदिट्ठह्मि देवीए । गोदमचावलादो दोलापरिब्भट्ठाए सरुजो मह चलणो । तुमं दाव गदुअ तवणीआसोअस्स दोहलं णिवट्टेहि त्ति । जदि सो पञ्चरत्तब्भन्तरे कुसुमं दंसेदि, तदो अहं अहिलासपूरइत्तअं पसादं दाइस्सं ति । जाव णिओअभूमिं पुढमं गदा होमि, ताव अणुपदं मम चलणालंकारहत्थाए वउलावलिआए आअन्तव्वं, परिदेवइस्सं ताव वीसद्धं मुहुत्तअं 23 वअस्स, एदं खु सीहुपाणुव्वेजिदस्स मच्छण्डिआ उवणदा 24 एसा णादिपरिआरवेसा ऊसुअवअणा एआइणी मालविआ अदूरे वट्टदि 25 अह इं 26 एसा तरुराइमज्झादो णिक्कन्ता इदो एव्व अहिवट्टन्ती दीसइ 27 एसावि भवं विअ मअणव्वाहिणा परिमुट्ठा भविस्सदि 28 अअं सो सुउमालदोहलापेक्खी अगहीदकुसुमणेवच्छो उक्कण्ठिदाए मह असोओ अणुकरेदि । जाव एदस्स पच्छायसीदले सिलापट्टए णिसण्णा अप्पाणं विणोदेमि 29 सुदं भवदा । उक्कण्ठिदम्मि त्ति तत्तहोदी मन्तेदि 30 इरावदिं विअ अदूरे समक्खेमि 31 हिअअ, णिरवलम्बणादो अदिभूमिलङ्घिणो ते मणोरहादो विरम । किं मं आआसिअ 32 संपदं भवदो णिम्मंमअं भविस्सदि । एसा अप्पिदमअणसंदेसा विविहं ण वउलावलिआ ऊवट्ठिदा 33 किं दाणिं एसा दासीए दुहिदा तुह गरुअं संदेसं विसुमरेदि । अहं दाव ण विसुमरेमि 34 अवि सुहं सहीए 35 अह्मो वउलावलिआ । सहि, साअदं ते । उवविस 36 हला, तुमं दाणिं जोग्गदाए णिउत्ता । ता एक्कं चलणं उवणेहि । जाव सालत्तअ सणूउरं च करेमि 37 हिअअ, सुहिदाए अलं उवट्ठिदो अअं विहवेत्ति । कहं दाणिं अत्ताणं मोचेअं । अहवा दाणिं एदं एव्व मिच्छुमण्डणं मे भविस्सदि 38 किं विआरेसि । ऊसुआ खु इमस्स तवणीआसोअस्स मुउलुग्गमे देवी 39 किंणु खु जाणासि तुमं । मह कारणादो देवी इमं अन्तेउरणेवच्छेण जोअइस्सदि त्ति 40 हला, मरिसेहि दाव णं 41 अइ, सरीरअं सि मे 42 चलणाणुरूओ तत्तहोदीए अहिआरो उवक्खित्तो 43 पहरिस्सदि तत्तहोदी तुमं अवरद्धम् 44 हञ्जे णिउणिए, सुणोमि वहुसो मदो किल इत्थिआजणस्स मण्डणं त्ति । अवि सच्चो लोअवाओ अअं 45 पढमं लोअवाओ एव्व । अज्ज सच्चो संवुत्तो 46 संकिन्तरसंराएणा अलं सिणेहेण ।

कहिं कुदो दाणिं ओगमिदव्वो दोलाघरं पुढमं गदो भट्टा ण वेत्ति 47 भट्टिणीए अक्खविड्डदो पणआदो। 48 अलं सेवाए। मज्झत्थदं परिगाहिअ भणाहि। 49 वसन्तोआअणलोलुवेण अज्जगोदमेण कहिअं तुवरदु भट्टिणी। 50 हञ्जे, मदेण किलामिअमाणं अत्ताणं अज्जउत्तदंमणे हिअअं तुवरेदि। चलणा उण ण मह पसरन्ति 51 णं पत्तह्म दोलाघरं 52 णिउणिए, अज्जउत्तो एत्थ ण दीसदि 53 भट्टिणीए ओलोअदु। परिहासणिमित्तं कहिं वि अदिट्ठेण भत्तुणा होदव्वं। इमं पिअङ्गुलदापरिक्खित्तं असोअसिलापट्टं पविसामो 54 तह 55 ओलोअदु भट्टिणी। चूदङ्कुरं विच्चिण्णन्तीणं पिवीलिआहिं दंसिदं 56 कहं विअ 57 एसा असोअपाअवच्छाआए मालविआए बउलावलिआ चलणालंकारं णिव्वट्टेदि 58 अभूमी इअं मालविआए। कहं एत्थ तक्केसि 59 तक्केमि दोलापरिब्भंसिदाए सरुअचलणाए देवीए असोअदोहलाहिआरे मालविआ णिउत्तत्ति। अण्णहा कहं देवी सअं धारिअं णूउरजुअलं परिअणस्स अब्भणुजाणिस्सदि 60 महदी क्खु से संभावणा 61 किं अण्णेसीअदि भट्टा 62 हला, ण मे चलणा अण्णदो पवट्टन्ति। मदो मं विआरेदि। आसङ्किदस्स दाव अन्तं गमिस्सं। ठाणे क्खु कादरं मे हिअअं 63 अवि रोअदि ते राअरेहाविण्णासो 64 हला, अत्तणो चलणं त्ति लज्जेमि णं पसंसिदुं। तेण पसाहणकलाए अहिविणीदासि 65 एत्थ अहं भत्तुणो सीसह्मि 66 तुवरेहि दाव ण गुरुदक्खिणाए 67 दिट्ठिआ ण गव्विदासि 68 उबदेसाणुरूवा चलणा लम्भिअ अज्ज दाव गव्विदा भविस्सं। हन्त, सिद्धं मे दुत्थम्। सहि, एक्कस्स दे चलणास्स अवसिदो राअणिक्खेवो केवलं मुहमारुदो लम्भइदव्वो। अहवा पवादं एदं ठाणं 69 कुदो दे अणुसओ। चिरं भवदा एदं कमेण अणुहुविदव्वं 70 सहि, अरुणसदपत्तं विअ सोहदि दे चलणं। सव्वहा भत्तुणो अङ्कपरिवट्टिणी होहि 71 मा अवअणीअं मन्तेहि 72 मए मन्तइदव्वं एव्व मन्तिदं 73 पिआ खु अहं तव 74 ण केवलं मह 75 कस्स खु अण्णस्स 76 गुणेसु अहिणिवेसिणो भत्तुणो वि 77 अलीअं मन्तेसि।

एदं एव मह णत्ति 78 सच्चं तुइ णत्ति। भत्तुणो किसेसु वरपण्डुरेसु दीसइ अङ्गेसु 79 पुढमं शुणिदं विअ हृदासाए उत्तरं 80 अणुराओ अणुराएण पच्चेट्टव्वो त्ति सुअणवअणं पमाणीकरेहि 81 किं अत्तणो छन्देण मन्तेसि 82 णहि णहि। भत्तुणो खु एदाइं पणअमिदुआइं अक्खराइं वत्तन्तरिदाइं 83 हला, देवि चिन्तिअ ण मे हिअअं विस्ससदि 84 सुद्द, भमरसंपादो भविस्सदित्ति वसन्तावदारसव्वस्सं किं ण चूदप्पसवो ओदंसिदव्वो 85 तुमं दाव दुज्ज दे अच्चंतं सहाया होहि 86 विमद्दसुरही बउलावलिआ खु अहं 87 पेक्ख। कारिदं एव्व बउलावलिआए एदं पदं मालविआए 88 भट्टिणि, अहिआरस्स उइदो उवदेसो 89 ठाणे खु संकिदं मे हिअअं। गहीदत्था अणन्तरं चिन्तइस्सं 90 एसो दुदी ओवि दे णिव्वुत्तपरिकम्मा चलणो। जाव णं सणूउरं करेमि। हला, उट्टेहि। अन्नोअविआसइत्तअं देवीए णिओअं अणुचिट्ठ 91 सुदो देवीए णिओओ। होदु दाणिं 92 एसो उवारूढराओ उअभोअक्खमो पुरदो दे वट्टइ 93 किं भट्टा 94 ण दाव भट्टा। एसो असोअसाहावलम्बि पल्लवगुच्छओ। ओदंसेहि णं 95 सुदं भवदा 96 हला, णत्थि दे दोसो। णिग्गुणो अअं असोओ जइ कुसुमोब्भेदमन्थरो हवे, जो दे चलणसक्कारं लम्भिअ 97 एहि। णं परिहासइस्सं 98 भट्टिणि भट्टिणि, भट्टा एत्थ पविसदि 99 एव्वं पुढमं मम चिन्तिदं हिअएण 100 जुत्तं णाम अत्तहोदो पिअवअस्सो अअं असोओ णं वामपादेण ताडिदुं 101 अह्मो, भट्टा 102 बउलावलिए, गहीदत्थाए तुए अत्तहोदी ईरिसं अविणअं करन्ती कीस ण णिवारिदा 103 भट्टिणि, पेक्ख। किं पउत्तं अज्जगोदमेण 104 कहं खु बह्मबन्धु अण्णहा होदि 105 अज्ज एसा देवीए णिओअं अणुचिट्ठदि। एदस्सिं अदिक्कमे परवदी इअं। पसीददु भट्टा। 106 जुज्जइ। देवी एत्थ माणइदव्वा 107 अहो णवणीदकप्पहिअओ अज्जउत्तो। 108 बउलावलिए, एहि। अणुचिट्ठिदं अत्तणो णिओअं देवीए णिवेदेह्म 109 विण्णावेहि भट्टारं विसज्जेहि त्ति 110 अवहिदा सुणाहि। आणवेदु भट्टा 111 पूरेहि पूरेहि। असोओ

कुसुमं ण दंसेदि । अअं उण पुप्फदि एव्व 112 किं अएणं । जङ्घाबलं एव्व 113 बउलावलिए, तुए साहु उवक्कन्तं । दाणिं सफलब्भत्थणं करेहि उज्जउत्तं 114 पसीददु भट्टिणी । काओ अह्मे भत्तुणो पणअपरिग्गहस्स 115 अविस्ससणीआ पुरिसा । अत्तणो वअणवअणं पमाणीकरिअ अक्खित्त ए वाहजणगीदग्गहीदचित्ताए विअ हरिणीए एदं ण विण्णादं 116 पडिजोएहि दाणिं किंपि । कम्मग्गहीदेण वि कुम्भीलएण संधिच्छेदे सिक्खिओम्हि त्ति वत्तव्वं होदि 117 विस्ससणीओसि । मए ण विण्णादं ईरिसं विणोदवत्थुअं अज्जउत्तेण उवलद्धं त्ति । अण्णहा दुक्खभाइणीए एव्वं ण करीअदि 118 मा दावदा तत्तभवदो दक्खिण्णस्स उअरोहं भणिदं समावत्तिदिट्टेण देवीए परिअणेण संकहाअव्वरहेण संधावीअदु । एत्थ तुमं एव्व पमाणं 119 णं संकहा णाम हंदु । किंति अत्ताणं आआसइस्सं 120 सठ. अविस्ससणीअहिअओसि 121 इअं पि हदासा तुमं एव्व अणुसरदि 122 किं मं एव्व भूओ वि अवरद्धं करेसि 123 ण खु इमे मालविआचलणा, जा दे हरिसदोहलं पूरयिस्सन्ति 124 उट्ठेहि । किदप्पसादोसि 125 वअस्स, दिट्ठिआ इमस्स अविणअस्स अप्पसण्णा गदा एसा । ता वअं सिग्घं अवक्कमाम । जाव अङ्गारओ रासिं विअ अणुवक्कं परिगमणं ण करेदि ।

ACT IV

1 जेदु जेदु भट्टा । असंणिहिदो गोदमो 2 वड्ढदु भवं 3 ज देवो आणवेदि 4 जो बिडालगहीदाए परहुदिआए 5 सा खु तवस्सिणी ताए पिङ्गलच्छीए सारभण्डभूघरए गुहाए विअ णिक्खित्ता 6 अह इं 7 सुणादु भवं । परिव्वाजिआए मे कहिदं । हिओ किल तत्तहोदी इरावदी रुअक्कन्तचलणं देविं सुहपुच्छिआ आअदा 8 तदो सा देवीए पुच्छिदा । किंणु ओवलोइदो वल्लहजणो त्ति । ताए उत्तं । मन्दो वो उवआरो जं परिजणे संकन्तं वल्लहत्तणं ण जाणीअदि । 9 तदो ताए अणुखिज्जमाणा सा भवदो अविणअं अन्तरेण परिगदत्था किदा । 10 किं अदो वरं । मालविआ बउलावलिआ अ णिअलपदीओ अदिट्ठसुज्जपादं

पादालवासं णाअकण्णआओ विअ अणुहोन्ति 11 कहं भविस्सदि । जं सार-भाण्डघरए वाउदा माहविआ देवीए संदिट्ठा । मह अङ्गुलीअअमुद्दं अदेक्खिअ ण मोत्तव्वा, मालविआ बउलवलिआ अ त्ति 12 अत्थि एत्थ उवाओ 13 को वि अदिट्ठो सुणोदि । कण्णे दे कहेमि । एव्वं विअ 14 देव. पवादसयणम्मि देवी णिसण्णा रत्तचन्दणधारिणा परिअणहत्थगदेण चलणेण भअवदीए कहाहिं विणोदिज्जमाणा चिट्ठदि 15 ता गच्छदु भवं । अहं बि देवीं पेक्खिदुं अरित्तपाणी भविस्सं 16 तह । एव्वं विअ होदि 17 इदो इदो देवो 18 भअवदि, रमणिज्जं कहावत्थु । तदो तदो 19 अह्मो, भट्टा 20 जेदु अज्जउत्तो 21 अज्ज अत्थि मे विसेसो 22 परित्ताअदु परित्तअदु भवं । सप्पेणह्मि दट्टो 23 देविं देक्खिस्सं त्ति आआरपुप्फग्गहणकारणादो पमदवणं गदोह्मि 24 हद्धि हद्धि । अहं एव्व बह्मणस्स जीविदसंसअणिमित्तं जादह्मि 25 तहिं असोअत्थवअकालणादो पसारिदे दक्खिणहत्थे कोडरणिग्गदेण सप्परूवेण कालेण दट्ठोह्मि । णं एदें दुवे दंसणपदाणि 26 जं देवो आणवेदि 27 अहो, पावेण मिच्चुणा गहीदोह्मि 28 कहं ण भाइस्सं ? सिमसिमाअन्ति मे अङ्गाइं 29 हा दंसिदं असुहं विआरेण । अवलम्भथ बह्मणं 30 भोः, भवदो बाह्मादो वि पिअवअस्सोह्मि । तं विआरिअ अपुत्ताए मे जणणीए जोगक्खेमं वहेहि 31 देव, आणाविदो धुवसिद्धी विण्णावेदि । इह एव्व आणीअदु सो गोदमो त्ति 32 तहा 33 भोदि जीवेअं वा ण वा । जं मए अत्तभवन्तं सेवमाणेण ते अवरद्धं तं मरिसेहि 34 दीहाऊ होहि 35 जेदु भट्टा । धुवसिद्धी विण्णावेदि । उदकुम्भविहाणेण सप्पमुद्दिअं किंपि कप्पिदव्वं । तं अण्णेसीअदु त्ति 36 इदं सप्पमुद्दिअं अङ्गुलीअअं । पच्छा मम हत्थे देहि णं 37 जं देवो आणवेदि 38 जेदु देवो । णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो 39 दिट्ठिआ वअणीआदो मुत्तह्मि 40 एसो उण अमच्चो वाहतओ विण्णावेदि । राअकज्जं बहु मन्तिदव्वं । दंसणेण अणुग्गहं इच्छामि त्ति 41 गच्छदु अज्जउत्तो कज्जसिद्धीए 42 बालिआओ, अज्जउत्तवअणं अणुचिट्ठह 43 तह 44 इदो इदो देवो 45 अह इं 46 वड्ढदु भवं । सिद्धाइं दे मङ्गलकम्माइं 47 जं देवो आणवेदि 48 देवीए अङ्गुलीअ-

अअमुद्दिअं देक्खिअ कहं विआरेदि 49 णं पुच्छिदोह्मि । पुणो मन्दस्स मे तस्सिं पच्चुप्पण्णा मदी 50 भणिदा मए । देव्वचिन्तएहिं विण्णाविदो राआ । मोक्खसग्गं वा णक्खत्तं । सव्वबन्धणमोक्खो करीअदु त्ति 51 तं सुणिअ देवीए इरावदीचित्तं रक्खन्तीए राआ किल मोएदित्ति अहं संदिट्ठो त्ति । तदो जुज्जदि त्ति ताए एव्वं संपादिदो अत्थो 52 तुवरदु भवं । समुद्दघरए सहीसहिदं मालविअं ठाविअ भवन्तं पच्चुग्गदोह्मि 53 एदु भवं । एदं समुद्दघरं 54 अहो कुम्भीलएहिं कामुएहिं च परिहरणीआ खु चन्दिआ 55 तह 56 सहि, पणम भट्टारं 57 णमो दे 58 हला, मं विप्पलम्भेसि 59 णं एसो चित्तगदो भट्टा 60 जेदु भट्टा 61 हला, तदा संभमदिट्ठे भट्टिणो रूवे जहा ण वितिण्हह्मि, तहा अज्जवि मए भाविदो अवितिण्हदंसणो भट्टा 62 सुदं भवदा । तत्तहोदी चित्ते जहा दिट्ठो तहा दिट्ठो भवं ति भन्नेदि । मुद्धा दाणिं मञ्जूसा विअ रअणभण्डअं जोव्वणगव्वं वहेसि 63 हला, का एसा पासपरिवत्तमुहेण भट्टिणा सिणिद्धाए दिट्ठीए णिज्झाअदि 64 णं इअं पासगदा इरावदी 65 सहि, अदक्खिणो विअ भट्टा मे पडिभादि । जो सव्वं देवीजणं उज्झिअ एक्काए मुहे बद्धलक्खो 66 चित्तगदं भट्टारं परमत्थदो संकप्पिअ असूअदि । होदु । कीडिस्सं दाव एदाए । हला भट्टिणो वल्लहा एसा 67 तदो किं दाणिं अत्ताणं आआसइस्सं 68 अणुणअसज्जो दाणिं होहि 69 अज्जगोदमो एत्थ एव्व ण संसेवदि 70 ण खु कुविदा दाणि तुमं 71 जइ चिरं कुविदं एव्व मं मण्णेसि, एसो पच्चागीअदि कोवो 72 जेदु जेदु भट्टा 73 कहं चित्तगदो भट्टा मए असूइदो 74 किं भवं उदासीणो विअ दीसइ 75 अत्तहोदीए अअं कहं तुह अविस्सासो 76 सहि, बहुसो क्खु भट्टा विप्पलद्धो । ता तुए अत्ता विस्सासणिज्जो करीअदु 77 सहि, मह उण मन्दभाअगाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि 78 भट्टा कहेदु से उत्तरं 79 अणुगहीदह्मि 80 बउलावलिए, एसो बालासोअरुक्खस्स पल्लवाइं लङ्घेदि हरिणो । एहि णिवारेम णं 81 तह 82 एवं वि गोदमो संदिसेअदि 83 अज्ज गोदमं, अहं अप्पआसे चिट्ठामि । तुमं दुवाररक्खओ होहि 84 जुज्जइ । इमं दाव फलिहक्खम्भं अस्सिदो होमि । अहो सुहप्फरिसदा सिला-

विसेसस्स 85 देवीए भएंण अत्तणो वि पिअं कादुं ण पारेमि 86 जो ण भाअदि, सो मए भट्टिणीदंसणे दिट्ठसामत्थो भट्टा 87 हञ्जे णिउणिए. सव्वं तुमं परिगदत्था चन्दिआए । समुद्दघरअलिन्दसङ्गो एआई अज्जगोदमो दिट्ठो त्ति ! 88 अण्णहा कहं भट्टिणीए विण्णावेमि 89 तेण हि तहिं एव्व गच्छामो । संसआदो मुत्तं पिअवअस्सं पुच्छिदुं च 90 सावसेसं विअ भट्टिणीए वअणं 91 अण्णं च चित्तगदं अज्जउत्तं पसादेदुं 92 अह दाणिं कहं णु भट्टा एव्व अणुणीअदि 93 मुद्धे, जारिसो चित्तगदो णं तारिसो एव्व अण्णसंकन्तहिअओ अज्जउत्तो । केवलं उअआरादिक्कमं पमज्जिदुं अअं आरम्भो 94 इदो इदो भट्टिणी 95 जेदु भट्टिणी । भट्टिणि, देवी भणादि । ण मे मच्छरस्स एसो कालो । तेण खु बहुमाणं वड्ढेदुं वअस्साए सह णिअलबन्धणे किदा मालविआ । जइ अणुमण्णसि अज्जउत्तस्स पिअं कादु तहा करेमि । जं तुह इच्छिअं तं मे भणाहि त्ति 96 णाअरिए, विण्णावेहि देविं । का वअं भट्टिणिं णिओजेदुं । परिअणणिग्गहेण दंसिदो मइ अणुग्गहो । कस्स वा पसादेण अअं जणो वड्ढदि त्ति 97 तह 98 भट्टिणि, एसो दुआरुद्देसे समुद्दघरअस्स विपणिगदो विअ बलीवद्दो अज्जगोदमो आसीणो एव्व णिद्दाअदि 99 अच्चाहिदं । ण खु सावसेसो विसविआरो हवे 100 पसण्णमुहवण्णो दीसइ । अवि अ धुवसिद्धिणा चिइच्छिदो । ता से असङ्कणिज्जं पावं 101 भोदि मालविए 102 सुदं भट्टिणीए कस्स एसो अत्तणिओअसंपादणे विस्ससणिज्जो हदासो । सव्वकालं इदो एव्व सोत्थिवाअणमोदएहि कुच्छिं पूरिअ संपदं मालविअं सिविणावेदि 103 इरावदीं अदिक्कमन्ती होहि 104 एदं अच्चाहिदं । इमं भुअङ्गभीरुअं बह्मबन्धुं इमिणा भुअङ्गकुडिलेण दण्डकट्ठेण खम्भन्तरिदा भाअइस्सं 105 अरुहदि एव्व किदग्घो उवद्दवस्स 106 अविहा अविहा । भो वअस्स, सप्पो मे उवरि पडिदो 107 भट्टा, मा दाव सहसा णिक्कम । सप्पोत्ति भणीअदि 108 हद्धि हद्धि । भट्टा इदो एव्व धावदि 109 कहं दण्डकट्ठं एदं । अहं उण जाणे जं मए केदईकण्टएहिं डंसं करिअ सप्पस्सं उवरि अअसो किदं, तं मे फलिदं 110 मा दाव भट्टा पविसदु । कुडिलगई सप्पो विअ दीसदि 111 अवि णिव्विग्घमणोरहो दिवा-

संकेदो मिहुणस्स 112 बउलावलिए, दिट्ठिआ दुच्चाहिआरविसआ संपुण्णा दे पइण्णा 113 पसीददु भट्टिणी । दद्दुरा वाहरन्ति त्ति किं देव्वो पुढवीए वरिसिदुं विरमदि 114 मा दाव । भोदीए दंसणमत्तेण अत्तभवं पणिवाद-लङ्घणं विसुमरिदो । तुमं उण अज्ज वि पसादं ण गेण्हसि 115 कुविदा दाणिं अहं किं करिस्सं 116 अट्ठाणेत्ति सुट्ठु वाहरिदं अज्जउत्तेण । अण्णसंकन्तेसु अह्माणं भाअहेएसु जदि उण कुप्पेअं, तदो णं अहं हस्सा भवेअं 117 णिउणिए, गच्छ । देविं विण्णावेहि । दिट्ठो भवदीए पक्खवादो णं अज्जत्ति 118 तह 119 भो, अणत्थो संपडिदो । बन्धणब्भट्ठो गिहकवोदो बिडालिआए आलोए पडिदो 120 भट्टिणि, जदिच्छादिट्ठाए माहविआए आचक्खिदं । एव्वं खु एदं णिव्वुत्तंति 121 उववण्णं । सच्चं अअं एत्थ बह्मबन्धुणा किदो पओओ । इअं इमस्स कामतन्तसच्चिवस्स णीदी 122 भोदि, जदि णीदिगदं एक्कं वि अक्खरं पढेअं, णं मए अत्तभवं पेसिदो हवे 123 देव, कुमारी वसुलच्छी कन्दुअं अणुधावन्ती पिङ्गलवाणरेण बलिअं तासिदा अङ्कणिसण्णा देवीए पवादकिसलअं विअ वेवमाणा ण किं वि पकिदिं पडिवज्जइ 124 तुवरदु अज्जउत्तो णं समासासिदुं । मा से संतासजणिदो विआरो वड्ढदु 125 साहु रे पिङ्गलवाणर, साहु । परित्तादो तुए सपक्खो 126 हला, देविं चिन्तिअ वेवदि मे हिअअं । ण जाणे अदो वरं किं वा अणुहविदव्वं हविस्सदित्ति 127 अच्चरिअं अच्चरिअं । अपुण्णे एव्व पञ्चरत्ते दोहलस्स मुउलेहिं संणद्धो तवणीआसोओ । जाव देवीए णिवेदेमि 128 आससिदु सही । सच्चप्पइण्णा देवी 129 तेण हि पमद-वणपालिआए पुट्ठदो होमि 130 तह ।

ACT V

1 उवक्खित्तो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबन्धो । जाव अणुट्ठिदणिओअं अत्ताणं देवीए णिवेदेमि । अहो देवस्स अणुकम्पणीआ मालविआ । तास्सि तह चण्डआ देवी इमिणा असोअकुसुमवुत्तन्तेण पसादसुही हविस्सदि । कहिं णु खु देवी हवे । अह्मो, एसो देवीए परिअणब्भन्तरो किंवि जदुमुद्दालञ्छिदं मञ्जूसं गेण्हिअ चदुस्सालादो कुज्जो सारसिओ णिक्कमदि । पुच्छिस्सं दाव णं ।

सारसिअ, कहिं पत्थिदोसि 2 महुअरिए, विज्जाभरिआणं बह्मणाणं णिच्छद्दक्खिणं म सिईं पुरोहिदस्स हत्थं प.वइस्सं 3 अह किंणिमित्त 4 जदप्पहुदि सेणावदी जण्णतुरंगरक्खणे णिउत्तो भट्टिदारओ वसुमित्तो, तदप्पहुदि तस्स आऊसणिमित्तं णिक्कसदसुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्गाहेदि 5 अह कहिं देवी । किं वा अणुचिट्ठदि 6 मङ्गलधरे आसणत्था भविअ विदब्भविसआदो भादुणा वीरसेणेण पेसिदं लेहं लेहकरेहिं वाइअमाणं सुणादि 7 को उण विदब्भराअउत्तन्तो सुणीअदि 8 वसीकिदो किल वीरसेणप्पमुहेहिं भत्तुणो विजअदण्डेहि विदब्भणाहो मोइदो से दाआदो माहवसेणो। दूदो अ तेण महासाराणि रअणाणि वाहणाइ सिप्पआरिआभूइट्ठं परिअणं उवाअणीकरिअ भट्टिणो सआसं पेसिदोत्ति 9 गच्छ अणुचिट्ठ अत्तणो णिओअं । अहं वि देवीं पेक्खिस्सं 10 आणत्तह्मि असोअसक्कारवावुदाए देवीए । विण्णावेहि अज्जउत्तेण सह असोअरुक्खस्स पसूणलच्छिं पच्चक्खीकरेंति । ता जाव धम्मासणागदं देवं पडिवालेमि 11 एसो जअसद्दसूइदप्पत्थणो भट्टा इदो एव्व आअच्छदि । अहं वि दाव इमस्स पमुहादो लोआदो ओसरिअ खम्भन्तरिदा होमि 12 जह अहं पेक्खामि । एकन्तसुहिदो भवं हविस्सदि 13 अज्ज किल देवीए एव्व पण्डिदकोसिकी भणिदा । भवअदि, जं तुमं पसाहणगव्वं वहसि, तं दंसेहि मालविआए गरीरे विवाहणेवच्छं ति । ताए सविसेसालंकिदा मालविआ । तत्तहोदी कदावि पूरए भवदोवि मणोरहं 14 जेदु भट्टा । देवी विण्णावेदि । तवणीआसोअस्स कुसमसमदंसणेण मह आरम्भो सफलो करीअदु त्ति 15 अह इं । जहारहसंमाणिहिअं अन्तेउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि 16 एदु एदु देवो 17 भो वअस्स, किंचि परिब्भुत्तजोव्वणो विअ वसन्तो पमदवणे लक्खीअदि 18 अहो अअं सो दिण्णणेवच्छो विअ कुसुमत्थवएहि तवणीआसोओ । ओलोअदु भवं 19 तह । भो, वीसद्धो होहि । अह्मसु संणिहिदेसु विधारिणी पासपरिवट्टिणि मालविअं अणुमण्णेदि 20 जाणामि णिमित्तं कोदुआलकारस्स । तह वि मे हिअअं बिसिणीपत्तगदं विअ सलिलं वेवदि । अविअ दक्खिणेदरं वि मे णअणं बहुसो फुरदि 21 भो

वअस्स, चित्ताहणेवच्छेण सविसेसं खु सोहदि मालविआ 22 जेदु अज्ज-उत्तो 23 वड्ढदु भोदी 24 अज्जउत्त, एस ते अह्मेहिं तरुणीजणसहा-अस्स असोओ संकेदघरो कप्पिदो 25 भो, आराहिओसि 26 भो, वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख 27 कं 28 भोदि, तत्तणीआमोअस्स कुसुमसोहम् 29 हला मउणिए, अपुव्वं इमं राअउलं पवि-सन्तीए पसीददि मे हिअअं 30 जोसिणीए, अत्थि खु लोअप्पवादो । आआमि सुहं दुक्खं वा हिअअसमवत्था कहेदित्ति 31 सो सच्चो दाणिं होदु 32 जेदु भट्टा । जेदु भट्टिणी 33 भट्टा, संगीदे अब्भन्तरह्म 34 मालविए, इदो पेक्ख । कदरा ते मंगीदसहआरिणी रुच्चदि 35 अह्मो भट्टदारिआ । जेदु जेदु भट्टदारिआ 36 भट्टा, एसा अह्माणं भट्टदारिआ 37 सुणादु भट्टा । जोसो भट्टिणा विजअदण्डेहिं विदब्भणाहं वसीकरिअ बन्धणादो मोडओ कुमारो माहवसेणो णाम, तस्स इअं कणीअसी भइणी मालविआ णाम 38 कहं राअदारिआ इअं । चन्दणं खु मए पादुओवओएण दूसिदं 39 विहिणिओएण 40 सुणादु भट्टा । दाआदवसंगदे भट्टदारए माहसेणे तस्स अमच्चेण अज्जसुमदिणा अह्मारिसं परिअणं उज्झिअ गूढं आणीदा एसा 41 भट्टा, अदो वरं ण आणीमो 42 अज्जकोसिईए विअ सरसंजोओ 43 णं सा एव्व 44 जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीअदि । भअवदि, णमो दे 45 तेण हि कहेदु भअवदी अत्तहोदीए उत्तन्तं दाव असेसं 46 भोदि, मा भआहि । अदिक्कन्तं खु तत्तहोदी कहेदि 47 अहो, इदो सुमदी 48 अहो खु भट्टिदारिआए इअं समवत्था संवुत्ता 49 किं णु खु संपदं भट्टा भणादि 50 भअवदि तुए अभिजणवदिं मालविअं अणाचक्खन्तिए असंपदं किदम् 51 किं विअ तं कारणम् 52 भट्टदारिए, दिट्ठिआ भट्टिणा भट्टारओ अद्धरज्जे पडिट्ठं गमइस्सदि 53 एदं दाव बहु भणिदव्वं, जं जीविदसंसआदो मुत्तो 54 अह्महे, तदो मुहं एव्व णो हिअअं । सुणिस्सं दाव गुरुअणस्स कुसला-णन्तरं वसुमित्तस्स वुत्तन्तं । अदिघोरे खु पुत्तओ सेणावदिणा णिउत्तो

55 इमिणा आससिदं मे हिअअं 56 भअवदि, परितुट्ठम्हि । जं पिदरं अणुजादो मे वच्छओ 57 जयसेणे, गच्छ । इरावदिप्पमुहाणं अन्तेउराणं पुत्तस्स वुत्तन्तं णिवेदेहि 58 एहि दाव 59 इअं म्हि 60 जं मए असोअदोहलपणिओए मालविआए पइण्णादं, तं से अभिजणं च णिवेदिअ मह वअणेण इरावदिं अणुणेहि । तुए अहं सच्चादो णविब्भंसिदव्वे त्ति 61 जं देवी आणवेदि । भट्टिणि, पुत्तवजअणिमित्तेण परितोसेण अन्तेउराणं आहरणाणं मञ्जूसम्हि संवुत्ता 62 एदं किं अच्चरिअं । साहारणो खु ताण मह अ अअं अब्भुदओ 63 भट्टिणि इरावदि, उण विण्णवेदि । सरिसं देवीए पहवन्तीए । तुह वअणं संकप्पिदं ण जुज्जदि अण्णहा कादुं त्ति 64 भअवदि तुए अणुमदा इच्छामि अज्जसुमदिणा पढमसंकप्पिदं मालविअं अज्जउत्तस्स पडिवादेदुं 65 इदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु 66 किं अवधीरेदि अज्जउत्तो 67 भोदि, एसो लोअव्ववहारो । सव्वो णववरो लज्जादुरो होदि 68 अह देवीए एव्व किदप्पणअविसेसं दिण्णदेवीसद्दं मालविअं अत्तभवं पडिग्गहीदुं इच्छदि 69 एदाए राअदारिआए अहिजणेण एव्व दिण्णो देवीसद्दो । किं पुणरुत्तेण 70 मरिसेदु भअवदी । अब्भुदअकहाए उइदं ण लक्खिदं । जअसेणे, गच्छ दाव । कोसेअपत्तोण्णजुअल उवणेहि 71 जं देवी आणवेदि । देवि, एदम् 72 अज्जउत्तो दाणिं इमं पडिच्छदु 73 अहो देवीए अणुऊलदा। 74 जेदु भट्टिणी 75 जेदु भट्टा । इरावदी विण्णवेदि । जं उवआरादिक्कमेण तदा भट्टिणो अवरद्धा, तं सअं एव्व भत्तुणो आणुऊलं णाम मए आअरिदं । संपदं पुण्णमणोरहेण भत्तुणा पसादमेत्तेण संभावइदव्वेत्ति 76 णिउणिए, अवस्सं से सेविदं अज्जउत्तो जाणिस्सदि 77 अणुग्गहीदम्हि 78 भअवदीए ण जुत्तं अह्मे परिच्चइदुं 79 अज्जउत्त, किं ते भूओ पिअं उवहरामि ।

MALAVIKA AND AGNIMITRA

(English Translation)

May that Siva who, although established in sole supremacy which confers various favours on those that bow to him, yet himself wears the garment of (elephant) skin, who, although with his body closely united with that of his beloved, yet is higher than the sages whose minds are away from the objects of sense; in whom although supporting the enrire world with his eight* forms, there is no egotism;—may He dispel your state of darkness for (your) beholding the right path. (1)

(*At the end of the Nandi*)

STAGE-MANAGER—(*Looking towards the green room*) O worthy person! come here, please.

(*Entering*) ASSISTANT MANAGER—Sir, here I am.

STAGE MANAGER—I am told by the learned assembly that the play called *Malavikagnimitra*, the plot of which is constructed by Kalidasa, must be staged at this vernal festival. Therefore let music begin.

ASSISTANT—Not so, please. Neglecting the works of such illustrious writers as Shasa, Saumilla, Kaviputra, how could there be any respect for the work of a modern poet, Kalidasa?

MANAGER—Ey! you have spoken without discernment. Consider;

---

* The eight forms are Earth, Water. Fire, Wind, Sky Sun, Moon and the Yajamana (i.e. one who performs a sacrifice and meets all the expenses thereof). cf. the Nandi sloka of the Abhijana Sakuntalam.

All is not good, merely because it is old ; nor is a poem to be despised that it is new. Wise men accept anything after scrutinizing carefully; an ignorant person has his judgement guided by the opinion of others. (2)

ASSISTANT—The respectable persons (spectators) are the best judges.

MANAGER—Now please make haste.

I wish to execute the order of the assembly, which I have first received with a bow of (my) head, just like this attendant, skilful in service, of queen Dharini. (3)

(*Exeunt ambo*)

END OF THE PROLOGUE

(*Then enter Bakulavalika*) 2

BAKULAVALIKA—I have been ordered by Queen Dharini to enquire the dancing master, the respectable Ganadasa, how Malavika is in the dance called *chalika*, the instruction of which is being imparted to her since recently. Therefore I shall go to the music hall.

(*Walks about.*
Then enter a second maid with an ornament in hand)

THE FIRST MAID – (*Seeing the second*) Friend Kaumudika, whence this gravity in you that you do not cast a glance this way, although you are passing close by !

THE SECOND— Oh Bakulavalika! Friend, intently looking at this Queen's ring on which the seal of a snake has been engraved and which has been brought from the engraver, I have fallen into your reproof.

FIRST—(*Observing*) Your eyes are rightly fixed (on it). The forepart of your palm appears blossomed as it were,

on account of this ring from which filaments of rays have burst forth.

SECOND—Friend, where are you going?

FIRST—At the behest of the queen, to see the respectable Ganadasa (and enquire) how Malavika is in grasping instructions.

SECOND—Friend, although away with such an employment, how was she seen by the king?

FIRST—Yes. She was seen standing by the side of the queen, in a picture.

SECOND—How exactly was it?

FIRST—Listen; having gone to the picture gallery, the queen was beholding a painting drawn by the (painting.) master, and which was quite fresh with the hues of colouring. And the king came in.

SECOND—Then, then?

FIRST—After, the formal reception. the queen was asked by the king who was seated on the same seat with her, after beholding a maid close to the queen in a painting, amidst her attendants.

SECOND - What did he ask?

FIRST—'This maiden, not seen before,. has been painted close to the queen; what is her name?'

SECOND—Curiosity sets foot with regard to persons of remarkable beauty. Then?

FIRST—Then the king, whose words were not paid heed to, hesitated to importune the queen again. Then it was told by princes Vasulakshmi—'Papa, this is Malavika.'

SECOND—(*Smiling*) it is indeed befitting (her) childhood what next? Tell me.

FIRST—What else ? At present Malavika is being particularly guarded against coming within the range of the king's sight.

SECOND—Friend, you go to your business. I too will take this ring to the queen. (*Exit*)

FIRST—(*Walking about and noticing*) Here, the dancing-master comes out of the concert-hall. I shall just go to him. (*Walks forth*)

(*Entering*) GANADASA—Verily indeed, the heriditory lore is of great regard in the case of all. But mine is not a baseless estimation in respect of dancing. For,—

Sages say that this is to the gods a sacrifice which is peaceful and pleasing to the eyes. By Rudra this has been divided into two in his own body united with that of Uma; in this, the behaviour of man arising from the three qualities is seen in the various sentiments; in many ways dancing is the one entertainment to people who are of different tastes. (4)

BAKULAVALIKA—(*Going near*) Sir, I salute you.

GANA.—Good girl, live long,

BAKULA—Sir, the queen asks (you) whether your pupil Malavika does not feel it hard to grasp (your) instructions.

GANA.—My good girl, let the queen be informed that she is very clever and intelligent. To be brief—

Whatever thing expressive of feeling in the pantomimic representation is taught to her by me, that girl seems to teach me back by executing that in an excellent way. (5)

BAKULA—(*To herself*) Methinks she has already eclipsed even Iravati. (*Aloud*) Your pupil has now acheived

her object, as her teacher is so much satisfied with her.

GANA.— My good girl, as such persons are rarely found, I ask you;—'Whence was this person got by the qneen?'

BAKULA.—The queen's brother, Virasena by name and of inferior caste, has been stationed by the king in the frontier fortress on the banks of the Narmada. By him this girl was sent as a present to his sister, the queen, thinking that she was fitted for (skilled) fine arts.

4 GANA.—(*To himself*) Because of her remarkable personality, I think that she is of no low stuff. (*Aloud*) My good girl, I too shall become famous. For—

The skill of a teacher, when transferred to a worthy pupil, attains quite a different excellence just as the water of a cloud deposited in a sea-shell gains the state of a pearl. (6)

BAKULA.—Quite so. Now, where is your pupil?

GANA.—After teaching her the art of gesticulation with the movement of five limbs, I asked her to take rest; and she stands enjoying the free air in the balcony commanding a view of the pond.

BAKULA.—Then sir, please permit me to go. I shall just stimulate her zeal by communicating to her your satisfaction.

GANA.—You may see your friend. Now that I have got leisure, I will go home. (*Exeunt Omnes*)

MISRA-VISHKAMBHAKA

(*Then enter the king with attendants standing at a distance, and the minister with a letter in his hand and sitting beside the king*).

KING—(*Looking at the minister who has read the letter*)

Vahataka, what course does the king of Vidarbha take up?

MINISTER—His own ruin, my lord.

KING—Now I wish to hear his despatch.

MINISTER—This is the reply written by him now—"I have been ordered by your honour thus—'Prince Madhavasena, your uncle's son, who had promised (a matrimonial) alliance with me was attacked and taken prisoner on the way while proceeding to me, by your frontier-guard. Out of consideration for me, you must release him with his wife and sister.' Surely it is known to you that the conduct of kings towards kings of an equal descent is equal. Hence your honour will do well to be impartial in this affair. As for his sister she was lost in the confusion of the capture. I shall strive to find her out. If you must secure the release of Madhavasena from me definitely, please listen to the condition;

If your majesty releases my brother-in-law, the Mauryan minister whom you have detained, then I shall forthwith set free Madhavasena from imprisonment. (7)

KING—(*Angrily*) What! the foolish fellow writes to me of an exchange of business. Vahataka, the king of Vidarbha is my natural enemy and acts contrary to my interests. Therefore issue orders to the avenging army headed by Virasena for uprooting him as already determined, as he stands within the group of those who are to be attacked.

MINISTER—As my lord commands.

KING—Or rather, what do you think of it?

MINISTER—Your Majesty speaks what is seen in the political treatises.

An enemy, who has lately gained kingship, is easy to extirpate because of not having taken root in (the hearts of) the subjects, like a tree that is loose being lately planted. (8)

KING—Then, surely, the words of the compilers of treatises are not untrue. Taking this very thing as the cause, let the general be set to action.

MINISTER—Yes. (*Exit*) (*The retinue of the king stand round him in the order required by their duties*)

(*Entering*) THE VIDUSHAKA--I have been ordered by His Highness the king—"Gautama, just think of an expedient by which Malavika, whose portrait was beheld by chance, becomes visible in person to me." I shall just report to him that it has been done so by me. (*Walks round*)

KING—(*Seeing the Vidushaka*) Here has come to me another minister in charge of another department.

VIDU.—(*Going near*) May you prosper !

KING—(*With a nod of his head*) Please sit here. (*The Vidushaka sits down*)

KING—Has your eye of wisdom been employed for finding out an expedient to achieve (my) object ?

VIDU.—Ask about the success of the application of my expedient.

KING—How is that ?

VIDU.—(*Whispers*) Thus.

6 KING—Very good, friend. A clever beginning. I am hopeful of this enterprise, although success in it is hard to achieve. For—

He alone, who has the help of another, is able to accomplish an object attended with obstacles ; a person although endowed with eyes, does not see an object in the darkness, without the help of a lamp. (9)

(*Behind the curtain*) Enough of boasting much. The superiority or inferiority of us both shall be made clear in the presence of the king himself.

KING—(*Listening*) Friend, a flower of the tree of your good policy has burst forth.

VIDU.—Even the fruit, you will see before long.

(*Then enter the chamberlain*).

CHAMBERLAIN—My lord ! the minister reports that your Majesty's orders have been executed. But these two Haradatta and Ganadasa,—

Both professors of dancing and each desirous of gaining victory over the other, like two sentiments in personal form, are trying to interview you. (10)

KING—Usher them in.

CHAMBERLAIN—As my lord bids. (*Exit and re-enter with them*) This way, this way, both of you.

GANA.—(*Seeing the king*) Ah ! Unparalleled is the king's splendour !

It is not that he is not familiar to me ; nor is he a disagreeable person ; yet I go near him trembling. Like the ocean, this same king appears quite new to my eyes every moment. (11)

HARA.—Great indeed is this splendour in man's form. For—

Advancing towards the king, with the person that waits at the throne, my entrance being permitted by the guard employed at the door, I am, as it were, kept back without the utterance of any word, by the lustre

of this (king) which repels my sight. (12)

CHAMBERLAIN—Here is the king. You may go near him.

BOTH—(*Going near*) May the king be victorious!

KING—Welcome to you both. (*Looking at his attendant*) Seats please for these two gentlemen.

(*Both sit on the seats brought by the attendants*)

KING—How is it both of you (professors) have come here together at a time fixed for instruction to (your) pupils?

GANA.—Listen, my lord! The art of dancing was learnt by me at the hands of a worthy teacher. I have also given demonstrations. And I am patronised by Your Highness and the queen.

KING—I know (these) well; what next?

GANA.—I, of such credentials, was insulted by this Haradatta in the presence of distinguished persons thus—'You are not a match for even the dust of my feet.'

HARA.—My lord, he was the first abuser saying that the gulf between him and me was so much as that between the ocean and a puddle. Therefore may your highness personally examine him and me in both theory and practice of the art. Your Highness alone is for both of us a judicious examiner.

VIDU.—An excellent proposal.

GANA.—The best course (to adopt). May my lord listen with attention.

KING—Just wait. The queen will suspect partiality in this matter. Therefore it is proper that the investigation of this case be only in the presence of the queen associated with the learned Kausiki.

VIDU.—Your highness speaks aright.

BOTH THE TEACHERS—As it pleases my lord.

KING—Maudgalya, please invite the queen together with the learned Kausiki, after relating to them this matter.

CHAMBERLAIN—As my lord bids. (*Exit and re-enter with the queen accompanied by the Parivrajika*). This way, this way, your ladyship.

DHARINI—(*Looking at the Parivrajika*) Venerable lady, how do you view the quarrel between Ganadasa and Haradatta ?

PARIVRAJIKA—Enough of fearing of the defeat of your 8
protege. Ganadasa won't prove inferior to his rival.

DHARINI—Although it is so, the patronage of the king accords importance to him.

PARI.—O, let your ladyship remember yourself as the holder of the title ' Queen '. Look—

Fire develops excessive brightness by the patronage of the sun. The moon too attains greatness, being favoured by the night. **(13)**

VIDU.—Lo, Queen Dharini has arrived being led by the learned Kausiki, her companion.

KING—I see her. She—

Adorned with auspicious ornaments, appears in the company of Kausiki in an ascetic dress, like the Vedas in personal form accompanied by the knowledge of the Supreme Soul. **(14)**

PARI.—(*Going near*) May the king be victorious !

KING—Venerble lady, I salute you.

PARI.—May you be for a hundred years the husband of Dharini and the Earth, whose productions [(1) son (2) vegetables and minerals] are excellent and whose patience is worthy of them. **(15)**

DHARINI—May my lord be victorious !

KING—Welcome to the queen. (*Looking at the Parivrajika*) Venerable lady, please take your seat. (*All sit down*)

KING—Revered lady, you must take the place of an examiner of these two respectable persons, Haradatta and Ganadasa, who are disputing with one another about their learning.

PARI.—Enough of taunting. Is a jewel tested in a village when a town is nearby !

KING—Not so. You are the *learned* Kausiki, indeed. I and the queen are (likely to be) partial.

9 BOTH PROFESSORS—Your Majesty speaks rightly. The divine lady, being impartial, will do well to judge our merits and defects.

KING—Then let the trial begin.

PARI.—My lord, the art of dancing is essentially an art for demonstration. What is the good of a controversy in words ? Or how does the queen view this ?

QUEEN—If you ask me, I don't like the very dispute between them.

GANA—Your majesty, pray, do not think that I will be beaten out even by a learning equal to mine.

VIDU.—Madam, let us witness the despute between these rams. Why pay their salaries in vain ?

QUEEN—You indeed take delight in quarrels.

VIDU.—Not so. Of two ruttish elephants fond of quarrelling with one another, until one is vanquished, how can there be tranquility ?

KING—I hope your ladyship has seen the excellence of the suppleness of the limbs of these two.

PARI.—Quite so.

KING—Then what else is now to be shown by way of proof by these ?

PARI.—That is just what I wish to say. Personal performance of an action is excellent in a certain person, where as in another, the power of imparting his knowledge to others is remarkable. He, in whom both (these excellences) are, is rightly to be placed foremost among teachers. (16)

VIDU.—Have both of you, gentlemen, heard the words of the divine lady? This is the substance of it. The decision is to be arrived at, after witnessing what you have taught (to your pupils).

HARA —It is most agreeable to us.

GANA.—Queen, it stands thus.

QUEEN—If dull-witted pupils stain the instruction, is it the fault of the teacher ?

KING—Queen, it is interpreted thus—'The acceptance of an unworthy pupil exhibits the want of discernment in the teacher.

QUEEN—(*To herself*) How now ? (*Looking at Ganadasa, aside*) Cease to fulfil the desire of my husband, which is inciting him. (*Aloud*) Desist from this useless undertaking.

VIDU.—Your Highness speaks rightly. O Ganadasa, of a contest in which you may be easily defeated, where is any good to you who are used to eat the sweet-meats offered to Sarasvati in worship, as you have secured the post of a musician.

GANA.—Surely, this only is the meaning of the queen's words. May you now, listen to this necessitated by the occasion.—

The person, who is afraid of a contest seeing that he has secured a worthy patronage, who bears the insults of his rival and whose learning is only for (earning) a livelihood,—him (people) call a merchant who has his learning as a comodity for sale. (17)

QUEEN—But again it is unfair to exhibit the instruction of a reputed teacher (through a pupil) while she has been lately entrusted to him.

GANA.—My pressing demand is just for that reason.

QUEEN—Then both of you exhibit your instructions to the divine lady.

PARI.—Queen, this is not fair. Arriving at a decision by a single person, although he be omnicient, is likely to be faulty.

QUEEN—(*Aside*) You dunce of a *Parivrajika*, although I am wide awake, you drive me to sleep, as it were. (*Indignantly turns away. The king points out the queen to the Parivrajika*)

PARI.—O moon-faced lady, why do you turn your face away from his majesty, without reason? For, wives get angry upon their husbands only when there is a reason, although they are all powerful with them. (18)

VIDU.—Surely, with reason only (she is angry). Her own side is to be supported. (*Looking at Ganadasa*) Luckily you are saved by the queen, under the pretext of anger. Although well-trained, all won't be efficient in (imparting) instructions (to pupils).

11 GANA.—Queen, please listen. People interpret it thus. Hence, now—

In this contest, I shall exhibit my skill in imparting instructions in the art of dancing. If you do not permit

my doing so, I consider myself forsaken by you. (19)

(*Desires to leave his seat*)

QUEEN—(*To herself*) What go! (*Aloud*) The teacher has every authority over his pupils.

GANA.—I was entertaining a suspicion all along by mistake. (*Looking at the king*) The queen has permitted (me). Hence, may the lord command as to the sort of dramatic representation by which I shall show the (skill of my) instruction.

KING—As the divine lady orders.

PARI.—There is something in the heart of the queen. Therefore, I hesitate.

QUEEN—Speak without fear. The king has every authority over his retinue.

KING—Say—'and *me*'

QUEEN—Divine lady, speak now.

PARI.— O king, the (wise) say that the *chalika* composed by Sharmishtha in *four* lines is difficult to perform. Let me see the demonstration of both parties relating to the same subject. By that much shall be known the difference between the teaching of the two gentlemen.

THE TEACHERS—As the divine lady bids.

VIDU.—Then both of you, after making arrangements relating to musical accompaniments in the auditorium, please send a messenger to His Highness. Or why, the very sonnd of the drum will rouse us up.

HARA.—Let it be so. (*Rises up. Ganadasa looks at Dharini*).

QUEEN—(*Seeing Ganadasa*) Come out victorious!

(*The two teachers move to go*).

PARI.—Just come here please.

BOTH TEACHERS—(*Returning*) Here we are.

PARI.—I speak with the authority of a Judge. Let your pupils be introduced without stage dresses in order to reveal the supplenes of every one of their limbs.

BOTH—No need for this advice to us. (*Exeunt ambo*).

12 QUEEN—(*Looking at the king*) It would be splendid if my husband employed such skill-ful expedients as this, in state affairs.

KING—Do not think otherwise, O proud lady, this was surely not brought about by me. Generally persons of equal learning vie with one another in (gaining) fame. **(20)**

(*Sound of the drum behind the screen. All listen*).

PARI.—Ah! music has begun, For, this drum-sound resembling the cry of a peacock delights the mind;—the sound of the drum, magnified by peacocks with necks erect suspecting it to be the thunder of a rain-cloud, and arising from the deep-sounding middle note. **(21)**

KING—Queen, let us form the audience for it.

QUEEN—(*To herself*) How uncivil is my husband!

(*All stand up*).

VIDU.—(*Aside*) Sir, let us go gravely. Her ladyship Dharini will find you inconsistent with yourself.

KING—Although I am grave, this drum sound hastens me like the sound of the chariot of my own desire descending the path of fulfilment. **-(22)**

(*Exeunt omnes*)

HERE ENDS THE FIRST ACT

ACT II

(The musical accompaniments being arranged, then enter the king with his friend, Dharini, the Parivrajika, and retinue of a suitable rank).

KING—Revered lady, the instruction of which of these two respectable teachers shall we behold first ?

PARI.—Although superiority in respect of attainments be equal, Ganadasa deserves preference by virtue of his elderliness in age.

KING—Maudgalya, after conveying this (view of ours), you attend to your duty.

CHAMBERLAIN—As my lord bids. *(Exit)*

(Entering) GANA. My lord, the composition of Sharmishtha is of four padas and of the middle musical time. Your lordship should be pleased to listen with attention the *chalika* dance demonstration of that composition.

KING—Professor, out of regard for you I am all attention. *(Exit Ganadasa)* *(Aside)* Friend, my eyes are eagerly desirous of beholding Malavika in the green room and are as it were, endeavouring to draw away the curtain, through impatience. (1)

VIDU.—Here is the honey to your eyes ; but nearby is the bee. Therefore look now, cautiously

(Then enter Malavika, the suppleness of her limbs being closely observed by her teacher)

VIDU.—*(Aside)* Look, sir. The sweetness of her beauty does not fall short of that of her portrait.

KING—*(Aside)* Friend,

My heart feared a disappointment with regard to her beauty when she was (seen) in the portrait. Now I

think the person by whom she was painted, is of a flacid concentration. (2)

GANA.—My child, leave off timidity and be composed.

KING—(*To himself*) Ah, the flawlessness in every limb of this extraordinary form! For—

14 Her face with long eyes has the splendour of the autumnal moon; her arms are curved at the shoulders; her chest with firm and erect breasts is compact; her sides are (smooth) as if they were planed off; her waist is (thin) such that it can be spanned by the hand; the hips are plumpy; and the feet have curved toes. Her body just corresponds with the form conceived by the dancing master in his mind. (3)

MALAVIKA—(*After humming, sings the composition of the four padas*) O heart, it is difficult to obtain my lover; do not entertain any hope with regard to him. O! the corner of my left eye slightly throbs. How is this person, seen long before, to be obtained again? O lord! consider me, a dependent on others, as longing for you (4)

(*Then gesticulates in accordance with the sentiment*)

VIDU.—(*Aside*) O Sir, her ladyship has deposited her soul in you through the means of the song of the four padas.

KING—Friend, my heart too says the same. Surely by her,—

When she pantomimically demonstrated the meaning of these words—" O lord, know this person to be in love with you " of the song by pointing out her own self, I have been addressed under the pretext of praying to a fair youth, not finding any (other) way to express her love owing to the proximity of Dharini. (5)

(*Malavika prepares to go at the close of the song*)

VIDU.—Lady, stop. An item of duty has been forgotten by you. I just question you about that.

GANA.—My child, please go after you are declared to be of faultless training. (*Malavika returns and stops*)

KING—(*To himself*) Ah, beauty develops fresh splendour in all postures. For,—

Her standing posture,—placing on her hip her left hand with the bracelets motionless at the wrist, allowing the other hand hang down droopingly like a branch of the priyangu creeper, with her glance cast on the pavement where the flowers are being pushed aside by her toe, and with her upper body erect,—is more pleasing than her dancing (posture). (6)

QUEEN—Your reverence seems to take to heart even Gautama's words!

GANA.—O Queen! nay, not so. Wisdom in Gautama (too) is quite possible by (the force of) Destiny.

Even a dunce gains the state of a clever man by the association of the learned, just as turbid water becomes clear by the contact of the mud-destroying fruit. (7)

(*Looking at the Vidushaka*) So, let us listen to what you have to say.

VIDU.—(*Seeing Gana.*) Just ask Kausiki. I will afterwards mention that violation of duty which I have noticed.

GANA.—Divine lady, please speak out the merits or defects as observed by you.

PARI.—Everything has been flawless, as far as was observed by me. For,—

The meaning was well indicated through her limbs with expressions held within them; the placing of her

foot was in keeping with the time; she was merged in sentiments; her acting with the help of the branch-like hand, was very gentle. In the representation of its varieties, each guesture prompted another. The harmony of the emotions was quite exquisite through the subject matter. (8)

GANA.—How does the king think?

KING—I have lost regard for my *protege.*

GANA.—Today I am a dancing-master.

Virtuous men consider *that* instruction of an instructor pure, which does not turn dark (when presented) before (persons like) you, just like gold (when thrown) in (to) fire. (9)

16 QUEEN—I congratulate you on the flawless entertainment given.

GANA.—The patronage of the queen is just the reason for my success. (*Looking at the Vidushaka)* Gautama now speak out what you have in your mind.

VIDU.—While exhibiting an instruction for the first time, at first the worship of a Brahmin must be performed. That has been evidently forgotten by you.

PARI.—Ah, the question is on the innermost point relating to demonstration! (*All laugh. Malavika smiles*)

KING—(*To himself*) My eye has obtained the essence of the object of my (desire). For—

The smiling face of that long-eyed lady, beautiful with the teeth slightly revealed, is seen as if it were a blossoming lotus with filaments not fully visible. (10)

GANA.—O great Brahmin, this is not the first demonstration. Otherwise, how could we omit worshipping you worthy of worship?

VIDU.—I have been like a stupid chataka bird desiring to drink water, when the sky is resounding with dry clouds. Or, the class of ignorant persons indeed depends upon the satisfaction of the learned. As her ladyship has spoken well, hence I offer this present to this lady.

(*Draws out the bracelet from the king's hands*)

QUEEN—Wait a bit. Not knowing the merits of the other (teacher), why do you give the ornament ?

VIDU.—Because it belongs to another person.

QUEEN—(*Looking at the teacher*) Revered Ganadasa, your pupil has exhibited her training.

GANA.—Child, you go now.

(*Exit Malavika with the teacher*)

VIDU.—(*Aside*) Thus much is the power of my brains to serve you.

KING—No, no ; do not put (such) a limitation. For, I

Consider her disappearance as the setting of the good fortune of my eyes, as the end of the great festivity of my heart and as the shutting of the door of my bliss. (11)

VIDU.- (*Aside*) You are like a poor patient, wishing for the medicine given by the doctor.

(*Entering*) HARADATTA—Be pleased to behold now the demonstration of mine.

KING—(*To himself*) The purpose of seeing is over. (*Out* 17 *of courtesy, aloud*) We are indeed very eager.

HARA.—I am obliged to you.

(*Behind the curtain*) A BARD—May the king be victorious ! It is mid-day. For—

The swans are with closed eyes under the shade of the leaves of the lotuses of the oblong pond. Pigeons shun,

out of familiarity with the sloping roofs, the palace on account of the excessive heat. The peacock moves round the revolving fountain, desirous of drinking the water drops thrown out. And the Sun, full with all his rays is ablaze like yourself full with all kingly virtues. **(12)**

VIDU.—Oh! oh! our food-time has come up. The doctors speak of the defects of transgressing the proper time. (*Looking at Haradatta*) What do you say now?

HARA.—There is no room for any other words.

KING—Then, we will witness your instruction tomorrow. Please take rest.

HARA.—As my lord bids.

QUEEN—Let my lord take his bath,

VIDU.—Lady, hasten special drinks and food.

PARI.—(*Rising*) Hail to you.

(*Exit with the queen and her retinue*)

VIDU.—O friend, not merely in beauty, but also in artistic skill, Malavika is without a second.

KING—Friend,

By the Creator who endowed that artlessly beautiful lady with fine accomplishments, the arrow of Cupid has been smeared with poison. **(13)**

In brief, O friend, I have to be thought of by you.

VIDU.—I also by you. The interior of my stomach burns like the oven in the market place.

KING—May you speed up in the same manner, also in the matter of your friend.

VIDU.—My liesure is at your disposal. But her ladyship (Malavika) is such that her sight depends on others,
18 like the moonlight obstructed by a row of clouds. You

again, are like a bird, eager to get meat bnt timid, and only hovering round a slaughter-house. Therefore I would like you seek the accomplishment of your task without being impatient.

KING—How shall I be without impatience ?

That fair-eyed lady has become the sole object of the love of me whose heart has returned from all dealings of the ladies of the harem. (14)

(*Exeunt omnes*)

END OF THE SECOND ACT

ACT III

(*Then enter Samahitika, the maid of the Parivrajika*)

SAMAHITIKA—I have been ordered by the divine lady, thus—'Samahitika, bring me a citron for presenting it to the queen.' I shall just find out the gardener, Madhukarika. Here she stands looking at the golden Asoka tree. I'll just go near her.

(*Then enter the gardener*)

FIRST—(*Going near*) Madhukarika, is your garden-duty going on well.

SECOND—O Samahitika ! Friend, welcome to you.

SAMA.—Friend, the revered lady has ordered—" Her Majesty the Queen has to be interviewed by persons like us with a hand that is not empty. Hence I wish to wait on her with a citron."

MADHU.—The citron is indeed closeby. Tell me, after seeing the instruction of the two dancing masters disputing with one another, which of them was praised by her reverence.

SAMA.—It is reported that both of them are learned and skilled in demonstration. But, the instruction imparted to Malavika was praised on account of her superior excellence.

19 MADHU.—How goes the gossip relating to Malavika?

SAMA—It is reported that the king is very much in love with her. But just to respect the feelings of Dharini, he does not exercise his powers. Malavika too appears, in these days, like a faded jasmine garland worn and cast aside. I know no more. Leave me to go.

MADHU.—Take the citron hanging from this branch.

SAMA.—Yes. (*Gesticulates taking the citron*) Friend, you too will obtain a more delightful fruit than this, for your service to pious persons. (*Rises to go*)

MADHU.—Friend, we will go together. I also will report to the queen the need for offering *dohada* to the golden Asoka tree which is delaying to put forth blossoms.

SAMA.—Right. That is indeed your office.

(*Exeunt ambo.*)

END OF THE INTERLUDE

(*Then enter the king in a love-lorn state and the Vidushaka*)

KING—(*Looking at himself*) The body may grow lean when there is not the happiness of embracing the beloved. The eye may be with tears that she is not seen even for a moment. Oh, heart, you have never been separated from that fawn-eyed lady. Yet how is it that you undergo affliction when the highest bliss is obtained?

VIDU.—No more lamenting having cast off all your fortitude. Bakulavalika, the friend of her ladyship Malavika,

was seen by me. The message sent by you was delivered to her.

KING—What did she say to that?

VIDU.—"Inform that I am favoured by this duty entrusted to me. But that poor girl, guarded by the queen, is not easily to be got at like a treasure guarded by a serpent. Yet I will bring about a meeting."

KING—O mind-born god! creating an earnest desire for even objects that are beset with obstacles, why do you strike thus, such that this person (myself) is unable to put up any delay? (*with astonishment*)

Where is this agony torturing the heart? and where your trust-worthy weapon (of flowers)? O God of love! in you is seen that which is said to be (both) soft and extremely sharp. (2)

VIDU.—I tell you, a beginning has been made in the direction of achieving the object. You just comfort yourself.

KING—Then, where indeed shall I pass the rest of the day with a mind averse to the proper duties?

VIDU.—Just to-day you were requested by Iravati through *Nipunika, by sending you under the pretext of* the advent of fresh spring, a present of the red Asoka flowers beautiful on account of recent appearance, thus—"I desire to enjoy swinging on the swing in the company of my husband." You also have promised her. Therefore we will go to the pleasure garden itself.

KING—That is not possible.

VIDU.—How?

KING—Friend, women are shrewd by nature. How will not your friend (Iravati) mark me as one with a heart

attached to another, although I might be caressing her? Therefore, I see—

It is better to reject the request, fitting although it be; for, many reasons for declining it are seen. In the case of proud women, the mode of attention although beter than before, is of no avail, if it is devoid of sincere love. (3)

VIDU.—You should not all at once set aside your courtesy to the ladies of the harem.

KING—(*Reflecting*) Then, lead me to the pleasure garden.

VIDU.—This way, this way, your honour. (*Both move on*) This pleasure garden appears to hasten you to enter with its fingers of tender leaves moving gently by the wind.

KING—(*Gesticulating the joy of its touch*) The Spring is indeed agreeable. Friend, look.—

21 The southern wind fragrant with mango-blossoms and of pleasing touch appears like the palm of hand employed by Spring who seems to enquire compassionately the bearableness of the anguish of love through the notes, melodious to the ear, of the intoxicated cuckoos. (4)

VIDU.—Enter, to get mental ease. (*Both enter*) With attention, direct your eyes Here surely, Vernal Beauty, as if desirous of tempting you, has put on the dress of Vernal flowers which would put to shame any young woman of distinction.

KING—(*In astonishment*) Here, I see—

The *alaktaka* dye, on the bimba-like lower lip is transcended in excellence by the splendour of the red Asoka; the dark whitish-red *Kurabaka* has out-beaten the *Viseshaka* painting on the face; the *tilaka* mark (on the

forehead) is surpassed by the tilaka flowers which have the collyrium of the bees adhering to them: (thus) Vernal beauty seems to be scorning women's mode of decorating their faces. (5)

(*Both gesticulate observing the beauty of the garden. Then enter Malavika agitated*)

MALAVIKA—I am ashamed of even myself for loving the king whose heart is not known. Where have I the power to disclose this matter even to my intimate friend? I know not how long Cupid would lead me with this torment, severe, being irremediable. (*Advancing a few steps*) Oh, where have I set out? (*Gesticulating recollection*) I have been ordered by the queen—"By the carelessness of Gautama as I had a fall from the swing, my foot is paining. You go and discharge the *dohada* of the golden Asoka tree. If it shows blossoms within five days, then I shall bestow on you a favour which will fulfil your desire." I shall first go to the spot of duty; as Bakulavalika holding the decorations of the feet in her hand, is due to come presently, I will for a moment give vent to my grief, undisturbed.

(*Walks about*)

VIDU—(*Beholding*) O friend, here has come unrefined sugar to one fed up with the drinking of old wine

KING—Ey, what is it?

VIDU—Not far from here is Malavika, not very gaudily dressed, alone and with an uneasy look. 22

KING—(*Joyfully*) What! Malavika?

VIDU.—Quite so.

KING It is now possible to sustain my life.

Learning from you that my beloved is nearby, my

afflicted heart has heaved a sigh of satisfaction, just like the heart of a thirsty traveller on inferring that a river covered by trees is near, from the cry of the *sarasa* birds. (6)

Now where is her ladyship ?

VIDU.—Here, emerging out of the grove of trees, she is seen coming this very way.

KING—(*Seeing her, with joy*) Friend, I see.

Here comes my very life, expansive in the circular hips, slender at the waist, elevated at the breasts and very long in the eyes. (7)

Friend, her ladyship has gained a different state which is far more charming than the former. For—

With her cheeks as pale-white as the stalk of the reeds, and with limited ornaments, she appears like the *Kunda* creeper with its leaves ripened by spring and having only a few flowers. (8)

VIDU.—She too must have been affected by love-sickness like you.

KING—Your friendship views thus.

MALAVIKA—This is that Asoka, coveting for a graceful fulfilment of its longing and not putting on the dress of flowers, is imitating me who has been longing. I will just divert myself seated on this stone-slab, cool with the shade of this tree.

VIDU.—Did you hear ? Her ladyship says that she has been longing.

KING—By just this much, I do not consider you as rightly conjecturing. For,—

The Malayan breeze, bearing the *Kurabaka* pollen
23 and followed by the thin drops of water of the tender

leaves the folds of which are just opening, does produce in the mind a longing even without any cause. (9)

(*Malavika sits*)

KING—Friend, this way please. Let us conceal ourselves behind the creepers.

VIDU.—I believe that not far away is that some one like Iravati.

KING—The elephant, having secured a lotus plant, does not surely care for the alligator. (*Stands seeing*)

MALA.—O heart, desist from your desire which has no support and which has gone too far. Why torture me?

(*The Vidushaka looks at the king*)

KING—O my dear, look at the perversity of love.

You do not disclose the real cause for your anxiety, nor has conjecture the sole purpose of teaching the truth. Yet, O lady with fair thighs, I am making myself the object of these lamentations. (10)

VIDU.—Now, your doubts will be cleared. Here Bakulavalika, to whom your message of love was entrusted, has come to attend on her in this private place.

KING—Does she remember at all my request?

VIDU.—What? Will this whore's-daughter now forget your important message? I, at any rate, don't forget it.

(*Entering, with the decorations of the feet in hand*)

BAKULAVALIKA—Is my friend happy?

MALA.—Oh Bakulavalika! friend, welcome to you. Sit down.

BAKULA.—(*Sitting*) Friend, now you have been employed for a worthy duty. Therefore stretch one foot, so that I may dye it with *alaktaka* and deck it with the anklet.

MALA.—(*To herself*) O heart, do not feel happy that this good fortune has come up. How shall I extricate myself now ? or else, this very thing will now be my funeral decoration.

24 BAKULA.—What are you considering ? The queen is indeed anxious with regard to the appearance of buds on the golden Asoka tree.

KING—Oh ! then is all this a preparation for fulfilling the longing of the Asoka tree ?

VIDU.—Why ? Did you think—" The queen is adorning her (Malavika) with the harem-decorations, on my account ?"

MALA.—Friend, excuse me for this. (*Stretches her foot*)

BAKULA.—Ey, you are to me (as dear) as my own body.

(*By gesticulation starts painting the foot*)

KING—Friend, behold the glossy lines of colour painted on the extremeties of the feet of my beloved, which look like the very first appearance of tender leaves of the tree of Cupid scorched by (the fire of) Siva. **(11)**

VIDU.—A duty, quite befitting her feet, has been entrusted to her ladyship.

KING—You have spoken rightly.

With this tip of her foot bearing the hue of a fresh sprout and with the flashing splendour of her nails, this girl deserves to strike two things, viz. (1) the Asoka tree which has not put forth blossoms with a desire to have its longing fulfilled, or (2) her lover who has committed an offence and is with his head bowing down. **(12)**

VIDU.—Her ladyship will strike you guilty of an offence.

KING—With a bowed down head, I accept the words of a Brahmin who foresees the fulfilment of my desires.

(Then enter Iravati in an intoxicated state and an attendant)

IRAVATI—My dear maid Nipunika, I have heard that intoxication is an ornament to women mostly. Is this popular saying true ?

NIPUNIKA—It was a popular saying before this. Now it has become a truth.

IRA.—Enough of these praising words of affection. Tell me whence to know whether the king has gone to the swing-house before me or not.

NIPU.—By your Majesty's unceasing love (for him).

IRA.—No more flattery. Speak taking up an unconcerned attitude.

NIPU.—The revered Gautama, eager for spring-gifts, told me so. May Your Highness hurry up.

IRA.—(*Walking in accordance with her state*) Maid, my heart hastens me overpowered by intoxication to behold my husband. But my feet do not advance at all.

NIPU.—We have, verily, come to the swing-house.

IRA.—Nipunika, my husband is not seen here.

NIPU.—May your Majesty look well. The king must be hiding some where in order to play a trick. Let us just proceed to this stone-slab, under the Asoka tree and over grown with the Priyangu creepers.

IRA.—Yes. *(They do so)*

NIPU.—(*Observing*) Queen, please behold. While we have been searching for the mango-sprout, we are bitten by red ants.

IRA.—What do you mean ?

NIPU.—Here, under the shade of the Asoka tree, Bakulavalika has been decorating the foot of Malavika.

IRA.—(*Showing fear*) This is not the place for Malavika. How do you view this matter ?

NIPU.—I think that Malavika has been appointed to the office of offering *dohada* to the Asoka, by the queen whose foot is paining, as she had a fall from the swing. Otherwise how would the queen permit her attendant to wear the pair of anklets which was put on by herself ?

IRA.—Great, indeed, is this honour to her !

NIPU.—Would you search for the king ?

IRA.—Friend, my feet do not advance anywhere else. The intoxication is bringing a change upon me. I will just go to the very end of what I suspect. (*Observing Malavika, to herself*) My heart has been rightly apprehensive.

BAKULA.—(*Pointing out the foot to Malavika*) Is the display of the lines of colour to your taste ?

26 MALA.—Friend, I hesitate to praise this, as it is on my own foot. By whom were you trained in the art of decoration ?

BAKULA.—I am the pupil of the king in this matter.

VIDU.—Just hasten her for the teacher's fee.

MALA.—It is strange you are not proud.

BAKULA—Having obtained a pair of feet befitting my instructions, to-day I shall feel proud. (*Seeing the colour, to herself*) Ah, my commission has been accomplished. (*Aloud*) Friend, the display of colour on one of your feet is finished. Only the breath from the mouth has to be passed on it. Or why, this place is quite airy.

KING—Friend, look—

Now has come to me an excellent opportunity for

service to fan her foot, wet with red lac dye, with the breath of my mouth. (13)

VIDU.—Why do you feel sorry? This will have to be enjoyed by you for a long time, in due course.

BAKULA.—Your foot shines like a red lotus. By every means, may you repose on the king's lap.

(*Iravati looks side-ways at Nipunika*)

KING—That is my wish.

MALA.—Do not say what is not fit to be said.

BAKULA—I have said only what should be said.

MALA.—I am dear to you, is it not?

BAKULA.— Not only to me.

MALA. To whom else then?

BAKULA.—To the king also, who admires merits.

MALA.—You are uttering a lie. That exactly is not in me.

BAKULA.—Truly it is not in you. It is seen in the emaciated and very pale limbs of the king.

NIPU.—The reply of the wretch is previously calculated, as it were.

BAKULA.—Establish a proof for the maxim of good people 27
that love should be tested by love.

MALA.—Why do you talk as you please?

BAKULA.—Not at all. These are, indeed, the king's words soft with love and spoken through another's mouth.

MALA—Friend, my heart does not believe it, when I think of the queen.

BAKULA.—Silly girl! Should not the mango-blossoms, the essence of the advent of Spring, be used as an ear-ornament, just because the bees would hover round them?

MALA.—You just help me to the utmost, in distress.

BAKULA—I am surely Bakulavalika, whose fragrance

(help) increases when pressed (more and more).

KING—Very good, Bakulavalika, very good !

By means of a speech, which was introduced after knowing the state of her mind and in which suitable answers were given to contradictions, this lady (Malavika) has been brought within the range of her commission (by Bakulavalika). Rightly are the lives of lovers in the hands of the female messengers (14)

IRA.—Look ; Malavika has been induced by Bakulavalika to take this step.

NIPU.—Queen, her advice is in accordance with her commission.

IRA.—Rightly, indeed, has my heart been apprehensive. After getting at the facts, I shall think (of what to do).

BAKULA.—Here is your second foot also with decoration completed. I just put the anklets on it. (*Gesticulates putting the anklets*) Friend, get up ; execute the queen's order of causing the Asoka to blossom. (*Both rise*)

IRA.—The queen's order has been heard (by me) Let it be (executed) now.

BAKULA.—Here, in front of you, is this with *raga* (1, redness ; 2. passion) increased and fit for enjoyment.

MALA.—(*Joyfully*) Who ? The king ?

28 BAKULA.—(*With a smile*) Not the king. (I mean) this cluster of tender leaves hanging from the branch of the Asoka. Wear it on your ear.

VIDU.—Did you hear ?

KING—Friend, this much is enough for lovers.

There would be no delight for me even in a union, that is being accomplished, of two lovers one of whom is indifferent and the other ardent ; far better would be

even the destruction of the physical bodies of an equally loving couple having no hope of meeting each other. (15)

(*Malavika, wearing the tender leaves as her ear-ornament, stretches her foot towards the Asoka tree*)

KING—Friend,

Having taken from this tree, a tender leaf (to wear) on her ear, she deposits her foot on that (very tree). Since the two have exchanged similar gifts, I consider myself deprived (of my desired object). (16)

BAKULA.—Friend, it is no fault of yours (now). This Asoka would be worthless if it should delay in putting forth blossoms even after obtaining the honour of the touch of your foot.

KING—Even after being honoured by this slender-waisted lady with her foot, tinkling with noisy anklets and tender like a fresh lotus, if you do not bear immediately a wealth of flowering buds, O Asoka, you cherish, in vain, a longing in common with sportive lovers. (17)

Friend, I desire to make my appearance there, with a (suitable) occasion for speaking.

VIDU.—Come along. I will make fun of her. (*Both enter*)

NIPU.—O Queen! the king is appearing here.

IRA.—At first, my mind had contemplated this.

VIDU -(*Going near*) Is it proper that you should kick with your left foot this Asoka, a dear friend of His Majesty ?

BOTH—(*In a confused state*) Oh, the king !

VIDU.—Bakulavalika, why was this lady not prevented 29
from doing such an immodest act, (at least) by you who knew her purpose ? (*Malavika shows fear*)

NIPU.—Queen, see what the worthy Gautama has started ?

IRA.—How else would that wretch of a Brahmin behave ?

BAKULA.—*Sir*, she has been executing the queen's orders. In this transgression she is a dependent on another. May the king be graceful (*With these words she makes Malavika also prostrate to the king along with herself*)

KING—When it is thus, you are not guilty. Rise up, good maiden: (*Saying these words, he raises her taking her by the hand*)

VIDU —It is but right. The queen has to be respected in this.

KING—O charming girl, endowed with beautiful thighs, has there been any pain now to your left-foot, soft as a tender leaf, placed on the hard trunk of the tree ? (18)

(*Malavika blushes*)

IRA.—Oh ! my lord is with a heart soft as fresh butter.

MALA.—Bakulavalika, come along. Let us report to the queen that her command has been executed.

BAKULA—Request the king (your lord) to let you go.

KING—Good girl, would you go ? Then please listen to my supplication, the proper occasion for which has come.

BAKULA.—Listen attentively. May my lord speak out.

KING—This person (I) too does not bear since a long time such a flower of happiness. With the nectar of your touch, fulfil the longing also of this person who has no interest in anything else. (19)

IRA.—(*Suddenly approaching*) Fulfil, fulfil. The Asoka does not put forth flowers, but this (person) surely blossoms. (*All are confused seeing Iravati*)

KING—(*Aside*) Friend, what is the go, now ?

VIDU.—What else ? Only to take to our heels.

IRA.--Bakulavalika, you have begun well. Now make my lord gratified of his request (to you).

BOTH—Be pleased, O queen! Who are we (two) to accept the king's love? (*Exeunt ambo*)

IRA.—Men are not trust-worthy. As I trusted your deceitful words, this was not known by me like an unsuspicious deer whose mind is captivated by the song of a hunter.

VIDU.—(*Aside*) Answer something in reply. A burglar, although caught red-handed, will have to say—'I am just practising house-breaking.'

KING—Fair one, I had nothing to do with Malavika. I was diverting myself in some manner, as you were late.

IRA.—You are to be trusted. I did not know that such an object of diversion was obtained by my husband. Otherwise, this unfortunate person (I) would not act thus.

VIDU.—By this much, please do not say that there has been a breach of politeness in the case of the king. You may reconcile yourself with the (king's) offence of conversing with the queen's attendant seen by chance. You are the best judge in this matter.

IRA.—Why not the conversation go on! Why should I trouble myself? (*Sets out in anger*)

KING—(*Going after her*) Let your lady-ship be appeased. (*Iravati keeps on going although her foot is held up by her girdle*) O fair one, indifference towards a loving person does not look well.

IRA.—Rogue, you are with a faithless heart.

KING—In me, familiar with you, O dear one, let your contempt indicated with the word 'Rogue' rest. But don't you give up your anger although entreated by your girdle fallen at your feet? (20)

IRA.—Even this wretched thing sides with you. (*Taking up the girdle, wishes to strike the king with it.*)

KING—This Iravati,

31 Angry and suffused with tears, is preparing to strike me with her golden girdle slipped down from her round hips through carelessness, just as an array of clouds ready to strike the Vindhya mountain with a streak of lightning. (21)

IRA.—Once again, do you make me alone guilty ?

KING—(*Holds her hand together with the girdle*)

O curly-haired one! would you withdraw (your) punishment from me, a guilty person ? You develop your fascination and at the same time you are angry now with this slave of yours. (22)

Surely this is permitted. (*Falls at her feet*)

IRA.—These are not Malavika's feet that would fulfil your felicitous longing. (*Exit with her attendant*)

VIDU.—Get up ; you have been favoured.

KING—(*Rising and not seeing Iravati*) Has my beloved really gone ?

VIDU.—Friend, fortunately she has gone away, displeased with this impolite act (of yours). Let us therefore, move away soon, before she returns like Mars to the zodiacal sign with retrograde motion.

KING—Oh the un-evenness of love !

I, with my mind attracted by my beloved, consider (this) rejection of my supplication as a service ; for, it is here by possible to ignore that angry (Iravati), full of love for me. (23) (*Exit with his friend*)

END OF THE THIRD ACT.

ACT IV

(*Then enter the king and a Portress*)

KING—(*To himself*) The tree of (my) love set its roots in the form of interest relating to her, when she came within the range of my ears; it put forth sprouts of a well-developed passion when she became the object of my vision (*lit.* eyes); and it was covered with buds, when there was the visible horripilation (on me), owing to the touch of her hand. May that tree make me, the lover, experience the taste of its fruit. (1)

(*Aloud*) Friend Gautama !

PORTRESS—Hail my lord ! Gautama is not present here.

KING—(*To himself*) O, he has been sent by me to learn the news relating to Malavika.

(*Entering*) VIDUSHAKA—Prosperity to your honour !

KING—Jayasena, just find out where queen Dharini is being diverted, as her foot is injured.

PORTKESS—As my lord bids. (*Exit*)

KING—Gautama, what news of your esteemed friend ?

VIDU.—Just the same as of a cuckoo caught by a cat.

KING—(*Sorrowfully*) How ?

VIDU.—Indeed that poor lady has been confined in the under-ground safe-room, as if in a cave, by that tawny-eyed woman.

KING—Was it after coming to know of my contact with her?

VIDU.—Just so.

KING—Who is that person, so adverse to me, by whom the queen was put to rage (against me) ?

VIDU.—Please listen. The Parivrajika told me,—" It is reported that her ladyship Iravati went yesterday to

ask the queen whose foot has been injured, if there was any relief.

KING—Then ?

VIDU.—"Then she was asked by the queen—'Was (your) dear husband seen (by you) ?' She replied—'Gentle is your civility as it is not known to you that 'the state of being the beloved' has passed on to a maid-servant.'

33 KING—Although without any specific mention, this statement causes suspicion about Malavika.

VIDU.—"Then, being continuously pressed by her, she acquainted her with your misdemeanour.

KING—Oh, the continued resentment of her ladyship! What next ? Tell me.

VIDU.—What next ! Malavika and Bakulavalika, with feet fettered, are like two Naga maidens, experiencing residence in the under-world where sun's rays are not at all seen.

KING—Alas !

The sweet-voiced cuckoo and the bee, even as they just got attached to the blossomed mango tree, have been driven into the hollow by an untimely shower associated with a strong driving wind. (2)

Can there be scope for any expedient in this matter ?

VIDU.—How can there be ? For, Madhavika, the keeper of the safe-room, has been ordered by the queen—'Malavika and Bakulavalika are not to be set free without seeing my seal ring.'

KING—(*Sighing and reflecting*) Friend, what has to be done in this matter ?

VIDU.—(*Considering*) There is a way for this.

KING—How please ?

VIDU.—(*Casting his look all round*) Some one may hear un-noticed. I will whisper it in your ear. (*Getting close to him, whispers*) Thus, thus. (*Communicates it to him.*)

KING—(*Joyfully*) Very good. Employ it for success.

(*Entering*) PORTRESS—My lord, reposing on a couch set in an airy place, the queen, her foot bearing red sandal-paste being held in the hands of an attendant, is being diverted with stories by the revered (Parivrajika).

KING—Then, the time is suitable for my visit.

VIDU.—Hence, you go. I too will make my hands contain a present (*lit.* be with hands not empty) in order to see the queen.

KING—Make our secret known to Jayasena also.

VIDU.—Very well. (*Whispers in her ear*) It is thus, lady.

(*Exit after communicating it.*)

KING—Jayasena, show me the way to the couch set in the airy place.

PORTRESS—This way, this way, my lord.

(*Then enter the queen lying on a couch, the Parivrajika and retinue of a suitable rank.*)

QUEEN—Revered lady, the plot of the story is interesting. What next ?

PARI.—(*Casting a glance*) I will continue (the story) later. Here has come His Majesty, the Lord of Vidisa.

QUEEN—Oh, my husband ! (*Desires to rise up*)

KING—Enough, enough of straining yourself to be civil to me.

O sweet-voiced one, you should not cause pain to me and to your foot which is un-used to be without anklets and which is resting on a golden stool. (3)

QUEEN—Victory to my hnsband!

PARI.—Prosperity to the king!

KING—(*After saluting the Parivrajika, sits down*) Queen, is the pain bearable?

QUEEN—Now, it is better.

(*Then enter the Vidushaka in fright, his thumb tied with the sacred thread.*)

VIDU.—Save me, save me, sir. I am bitten by a serpent.

(*All are dejected.*)

KING—Alas! alas! Where were you loitering?

VIDU.—As I thought of seeing the queen, I went to the pleasure-garden in order to gather flowers (for presenting them to her) as per custom.

QUEEN—O fie! alas! I myself have become the cause of danger to the life of a Brahmin.

VIDU.—There, when my right hand was stretched for (plucking) a cluster of the Asoka, I was bitten by Death in the form of a serpent. Here are the two marks of the bite. (*Shows the bite*)

PARI.—If so, the excision of the bitten limb is the first remedy, it is said. Let that be done.

Excision or canterization of the bitten limb, or letting of blood from the wound,—these are unblamable remedies (to be adopted) in the case of persons who are just bitten by serpents. (4)

KING—Now, this is a case for poison-doctors. Jayasena, let Dhruvasiddhi be brought soon.

PORTRESS.—As my lord bids. (*Exit*)

35 VIDU.—Ah! I have been seized by the wicked Death.

KING—Do not be alarmed. The bite may be even without poison.

VIDU.—How shall I not be alarmed? My limbs are experiencing a convulsive sensation.

(*Shows the effect of poison*)

QUEEN—Ha! An evil end is shown by the affection. You support the Brahmin.

(*The Parivrajika supports him hastily*)

VIDU.—(*Looking at the king*) Sir. I have been your dear friend ever since boy-hood. Considering that, undertake the maintenance and protection of my childless mother.

KING—Do not be afraid, Gautama. Be composed. Very soon the physician will treat you.

(*Entering*) PORTRESS—My lord, Dhruvasiddhi ordered by you, says—' Let that Gautama be brought here.

KING—If so, please take him supported (well) to that noble (physician).

PORTRESS—Be it so.

VIDU.—(*Looking at the queen*) Lady, I may or may not live. Please pardon all the offences caused to you by me while serving His Highness.

QUEEN—May you be long-lived.

(*Exeunt Vidushaka and Portress*)

KING—The poor fellow, timid by nature, has no confidence even in Dhruvasiddhi, of a significant name and unfailing success.

(*Entering*) PORTRESS—Hail, my lord! Dhruvasiddhi sends word—" Something bearing the impression of a serpent has to be provided for the process of the '*Udakumbha.*' Let such a thing be secured "

QUEEN—This is a ring bearing the seal of a serpent Give it into my hands afterwards (*Gives the ring. The portress, taking it, starts to go*)

KING—Jayasena, bring soon the news of the success in the business (undertaken).

PORTRESS—As my lord bids.

PARI.—As my heart says, Gautama is freed from poison.

KING—May it be so.

36 (*Entering*) PORTRESS—Victory to my lord, the king! The effect of the poison on him being reversed, Gautama has come back to normal condition.

QUEEN—Luckily, I am free from blame.

PORTRESS—Here this minister Vahataka begs to state—'Many state-affairs are to be consulted. I wish to be favoured with an interview.'

QUEEN—My lord may go to achieve success in business.

KING—Queen, this place is penetrated by the sun. A cooling treatment is most suited for this ailment. Therefore let the bed be removed to some other place.

QUEEN—Girls, carry out the order of my husband.

ATTENDANTS—We obey.

(*Exeunt Queen, Parivrajika and attendants*)

KING—Jayasena, take me by the secret path to the pleasure-garden.

PORTRESS—This way, this way, my lord.

KING—Jayasena, I hope Gautama has finished his business.

PORTRESS—Quite so.

KING—Even after believing that the plan adopted for the attainment of the desired object is a sure means, yet, my heart, quite diffident of success, is timidly entertaining a doubt. (5)

(*Entering*) VIDUSHAKA—Prosperity to you! Your auspicious affairs have been accomplished.

KING—Jayasena, you too attend to your business.

PORTRESS—As my lord bids. (*Exit*)

KING—Gautama, Madhavika is a dunce. I hope she did not hesitate in the least.

VIDU.—How could she hesitate, after seeing the queen's signet-ring.

KING—I do not speak about the seal at all. 'What is the reason for the release of these two'? How is it you have been deputed with this message, in preference to the queen's own attendants?'—Such questions, she ought to have put.

VIDU.—Why, I was indeed asked (thus). But, dunce that I am, my wit rose to my help (in answering her).

KING—Relate (all that to me).

VIDU.—I said—" The king was informed by the astro- 37
logers ;—' Your star is with an evil portent. Therefore, let all the prisoners be released.'

KING—(*With joy*) Then, what further ?

VIDU.—" Having heard this, the queen, sparing the feelings of Iravati, deputed me with the message to show that the king was setting them free." Thereupon, saying—' It is right,' she granted our object.

KING—(*Embracing the Vidushaka*) Friend, I am really dear to you.

For, it is not by virtue of intellect only that one sees (the way of accomplishing the object of friends; the subtle path leading to the success of a business is perceived even by affection. (6)

VIDU.—You please hurry up. After stationing Malavika with her friend in the '*Ocean house*,' I have come to meet you.

KING—I will do her honour. Lead me.

VIDU.—May you come along. (*Advancing*) This is the *Ocean-house*.

KING—(*With fear*) Friend, here comes close to us, this Chandrika, the maid-servant of your friend (Iravati), with her hands busy in plucking flowers. Let us just get ourselves concealed behind this wall.

VIDU.—Oh! Chandrika (moon-light) is surely to be avoided by thieves and gallants. (*Both do as stated*)

KING—Gautama, how, indeed, is your friend waiting for me? Come along; standing by the side of this window, I will look in.

VIDU.—Yes. (*Both stand looking in*)

(*Then enter Malavika and Bakulavalika*)

BAKULA.—Friend, bow down to the lord.

MALA.—Salutation to you.

KING—I think she is pointing my portrait to her.

MALA.—(*With joy, looking at the door-way*) Friend, do you deceive me?

KING—I am amused by the joy and sorrow of her ladyship.

38 Both the states of the lotus, viz. the one it assumes at sun-rise and the other at sun-set, have been put on, in a moment, by the face of the fair-faced lady. (7)

BAKULA.—Why, here is the lord in painting!

BOTH—(*Having bowed down*) May the lord be victorious!

MALA.—Friend, on that occasion when the king's beauty was beheld by me in confusion, I was not at all quenched of my thirst (to see him); in the same way, the lord, with whose sight I am not fully gratified, has been gazed at, even now.

VIDU.—Did Your Highness hear? Her ladyship says that

you were not found so (hand some) in person as in the picture. In vain you bear the pride of youth like a casket holding a treasure of jewels.

KING—Friend, women, although full of curiosity, are bashful by nature. Look—

They wish to observe fully the beauty (of their lovers); and yet, the eyes of the long-eyed women do not function fully on their lovers, while meeting them for the first time. (8)

MALA.—Friend, who is this lady looked at intently with an affectionate glance by my lord whose face is a little turned aside ?

BAKULA.—Why, this is Iravati standing by his side.

MALA.—Friend, the king seems to me to be dis-courteous, as he, leaving all the queens, has fixed his gaze on only one.

BAKULA.—(*To herself*) Taking the king in the picture to be the real one, she is feeling jealous. Well. I'll just play a joke on her. (*Aloud*) Friend, she is the favourite of the king.

MALA.—Then, why do you trouble yourself now, (with all this) ? (*Turns away jealously*).

KING— Friend, behold :—

By this (maiden), jealously turning away her face,
the *tilaka* mark on which is furrowed by her frown and
the lower lip of which is quivering, the instruction 39
received from her teacher in the graceful jesticulations
(when) under fits of anger at the faults of the lover has
been exhibited, as it were. (9)

VIDU.—Now, get ready to propitiate her.

MALA.—The revered Gautama is waiting on her just here.

(*Malavika desires to turn her face to another side*)

BAKULA.—(*Preventing her*) Surely, are you not angry now?

MALA.—If you think me angry for a long time, here (my) anger shall be recalled.

KING -(*Going near*) How is it, O lotus-eyed one, you get angry on me for an act represented in the picture? Here, indeed, I am in person your slave, devoted exclusively to you alone. (10)

BAKULA.—Victory to the king!

MALA.—(*To herself*)) How is it the king in the portrait was scorned by me? (*Outwardly folds her hands, her face indicating love. The king shows uneasiness of love*).

VIDU.—How is it you appear to be indifferent?

KING—Owing to the un-trustworthi-ness of your friend.

VIDU.—How comes this distrust of yours in her ladyship?

KING—Listen—

(In dreams) having stood within the range of both my eyes, your friend disappears in a moment; although come between my arms, she moves away all at once: O friend, how at all can the mind of me, teased by love-sickness with delusions of union in this manner, be with confidence in her? (11)

BAKULA.—Friend, the king is often deceived. Therefore let your self be made trust-worthy.

MALA.—Friend, a union with the king even in a dream was difficult to obtain in my case, unfortunate that I am.

BAKULA.—Let my lord give an answer to this.

KING—What is the good of an answer? My own self has been given by me to your friend with the fire of love as witness; I am not to be served by her; (on the other hand), I will serve her in private. (12)

BAKULA.—I am obliged.

VIDU.—(*Moving about, hurriedly*) Bakulavalika, here is a deer destroying the sprouts of the young Asoka plant. Come along; let us drive it off.

BAKULA.—O yes. (*Exit*)

KING—Friend, in this very way, you should be vigilant with regard to this affair which ought to be guarded.

VIDU.—Should Gautama be instructed even thus?

BAKULA.—(*Walking about*) Respectable Gautama, I will remain in a concealed place. You keep watch at the door.

VIDU.—That is right. (*Exit Bakula.*) I will just recline on this crystal pillar. (*Having done so*) Oh, how pleasing is the touch of this excellent stone!

(*He goes to sleep. Malavika stands in a timid manner*)

KING—Leave off, O fair maiden, the timidity at union (with me); you put on the role of an *Atimukta* creeper towards me, who am seeking your love since a long time and have come to the state of a mango-tree (round which the Atimukta creeper has to twine itself). (13)

MALA.—I am unable to do even what is dear to me, out of fear of the queen.

KING—Ey, you should not be afraid.

MALA.—(*Tauntingly*) The power of my lord, who is not afraid, has been witnessed by me, while beholding the (young) queen.

KING—O (maiden) endowed with *bimba*-like lips, courtesy is, indeed, the family vow of heroes. Hence, O long-eyed one, my life depends on the hope of your favour (14)

Therefore, let this person in love with you since long, 41
be favoured. (*Embraces her. Malavika avoids him*)

KING—(*To himself*) Charming, indeed, is the advent of the influence of love on young maidens. For,—

She trembles and obstructs my hand and fingers active in the work (of untying) her girdle ; she brings both her hands to the state of a covering of the breasts, while being embraced by force ; she turns away her face, with eyes endowed with (fair) eyelashes, as I raise it to kiss ; yet, even though under some pretext, she does accord to me the joy of the fulfilment of my longing. (**15**)

(*Then enter Iravati and Nipunika*)

IRAVATI—My girl, Nipunika, were you really informed by Chandrika that the revered Gautama was seen sleeping all alone in the verandah of the *Ocean-house* ?

NIPUNIKA—If otherwise, how would I report it to your ladyship ?

IRA.—Then, we will go there alone to enquire my dear lord's friend, rescued from great peril ; and..........

NIPU.—Your ladyship's sentence looks incomplete.

IRA.—And also to propitiate my husband in the portrait.

NIPU —Now, how at all can the king be propitiated in such a way ?

IRA.—O silly girl, is not my husband the same as the one in the portrait, with his heart fixed on another ? This attempt (of mine) is only to make amends for my breach of civility (towards him).

NIPU.—This way, this way, your ladyship

(*Both move along*)

(*Entering*) MAID—May your Highness be victorious ! The queen sends word—" This is not the occasion to show my jealousy. Yet, in order to enhance (your) respect, to be sure, that Malavika, together with her friend,

was put in shackles. If you approve of doing what is agreeable to my husband, I will do it. Tell me what is desirable to you."

IRA.—Nagarika, convey to the queen—"Who am I to direct the queen? Favour to me has been shown by punishing the servants. By the favour of which other person, is this person (myself) getting on?

MAID—I obey. (*Exit*) 42

NIPU.—(*Walking about and looking*) Here, at the doorway of the *Ocean-house* is the Revered Gautama, sleeping even as he is sitting, like a bull in the market-place.

IRA.—Oh calamity! I hope the evil effects of the poison is not still remaining.

NIPU.—He appears with a bright facial expression. Moreover he has been treated by Dhruvasiddhi. Therefore, no evil can be feared in his case.

VIDU.—(*Dreams*) O lady, Malavika!

NIPU.—Did your ladyship hear? By whom can this wretch be trusted in the accomplishment of his commission. Having filled his belly all along with the sweets offered by you at the time of pronouncing blessings, he now dreams of Malavika.

VIDU.—May you surpass Iravati.

NIPU.—This is a great villainy! Concealing myself behind this pillar, I shall frighten this wretched Brahmin afraid of serpents, with this long stick crooked like a serpent.

IRA.—The ungrateful fellow surely deserves the violence.

(*Nipunika lets fall the long-stick on the Vidushaka*)

VIDU.—(*Waking up suddenly*) Alas! Alas! a serpent has fallen on me!

KING—(*Going near him at once*) Don't fear friend, don't fear.

MALA.—(*Following him*) My lord, do not go out all at once. 'A serpent'—he says.

IRA.—O fie! O fie! My husband rushes this very way!

VIDU.—(*With a loud laughter*) Oh, this is after all a stick! But I thought that I had reaped the fruit of throwing the bame on a serpent, having myself made the appearance of a bite with the *Ketaki* thorn.

(*Entering with a toss of the curtain*) BAKULA.—Let not my lord enter (this place). Here is something, with a crooked motion, like a serpent.

IRA.—(*Advancing towards the king from behind the pillar*) Has the day-meeting of the couple, been blessed with the fulfilment of the desired end, without any obstacle?

(*Seeing Iravati, all are confused*)

KING—My beloved, strange is this civility (towards me).

43 IRA.—Bakulavalika, I congratulate you on the fulfilment of your promise in the matter of your mission as a go-between.

BAKULA.—Be pleased, your Highness. The king is to be asked about what has been done by me. Does the lord (Indra) cease to pour rain, just because the frogs croak?

VIDU.—Do not say that. At the very sight of you, His Highness has forgotten your slighting even his prostration before you. And you, again, do not get reconciled even now.

IRA.—Though angry, what can I do at present?

KING—Needless anger is incompatible with you; for,—

O fair-bodied one! When has your face become the

object of anger, without cause? Tell me, how at all will the night be with the moon's orb dimmed by the planet (Rahu) when it is not a full-moon day? (16)

IRA.—'Needless (anger)!'—rightly observed by my husband. When our good-fortunes have been transferred to another, if I should still get angry, then I would surely become an object of ridicule.

KING—You imagine things wrongly. But I, to be sure, do not see at all any cause for anger. For,—

These two were set free by me, with the view that servants, although guilty, should not be made to undergo punishment on festive occasions; and they have come to me to bow down (in gratefulness). (17)

IRA.—Nipuṇika, go and tell the queen that her partiality has been really seen to-day.

NIPU.—I obey. (*Exit*)

VIDU.—(*To himself*) Oh, a calamity has befallen us! The house-pigeon, escaping from confinement, has fallen into the sight of a cat.

NIPU.—(*Entering, aside*) Queen, Madhavika who was met by chance, said that it came to pass thus. (*Whispers*)

IRA.—(*To herself*) It is clear. Surely this is a device 44
employed by this base Brahmin, in this affair. (*Looking at the Vidushaka*) This is the policy of this minister of love-affairs.

VIDU.—Lady, if I had studied even a single syllable of Policy, surely the king would have been sent away by me.

KING—(*To himself*) How shall I liberate myself from this difficult situation?

(*Entering*) PORTRESS—My lord, Princess Vasulakshmi,

while running after her (play) ball, was sorely frightened by a tawny monkey; she is (now) reposing on the queen's lap, trembling like a tender leaf (caught) in a strong wind and does not regain composure even slightly.

KING—Alas! alas! Timid is the nature of children.

IRA.—(*With agitation*) Let my lord hurry up to comfort her, so that her affection caused by the fear may not increase.

KING—Here I will bring her back to senses.

(*Moves out in haste*)

VIDU.—Good, O tawny ape, good! Your own party has been (really) saved by you. (*Exit King and Vidushaka: so also Iravati*, N*ipunika and the Portress*).

MALA.—Friend, my heart shudders at the thought of the queen. I do not know what experience will have to be gone through next.

(*Behind the curtain*)

Wonderful, wonderful! Even before the completion of five days after the *dohada*, the golden Asoka is richly laden with buds. I will report this to the queen.

(*Both are highly delighted on hearing this*)

BAKULA.—Let my friend take heart. The queen is ever true to her promises.

MALA.—Then I will follow the keeper of the pleasure-garden.

BAKULA.—Yes; (do so).

(*Exeunt ambo*)

END OF THE FOURTH ACT.

(*Then enter the female gardener*) 45

GARDENER—The construction of a dais round the golden Asoka tree, whose decoration is made, has been completed by me. I will just report to the queen that I have executed her order. (*Walking along*) Oh, Malavika is being pitied upon by Destiny ! The queen, who was so angry on her, will be with a favourable countenance on (hearing) this news of the blossoming of the Asoka tree. Where can the queen be ! (*Looking*) Oh ! here is the hump-back Sarasika, a trusted servant of the queen, coming out of the court-yard holding a box sealed with red lac. I will just ask him. (*Then enter the hump-back with his hands as described· Going near him*) O Sarasika, where are you going ?

SARASIKA—Madhukarika, I am going to place in the hands of the preceptor, this one month's accumulated daily *dakshina* (gift) meant for the learned Brahmins.

MADHU.—What is the reason ?

SARA.—Since the time Prince Vasumitra was employed to guard the sacificial horse as a General, the queen has been giving to persons worthy of gifts, *dakshina* amounting to one hundred gold coins, with the object of securing long life to him.

MADHU.—Where is the queen, now ? What is she doing ?

SARA.—Seated on a seat in the Auspicious Hall, she is listening to the letter sent by her brother Virasena from the Vidarbha country, which is being read out to her by the clerks.

MADHU.—What, again, is the news of the king of Vidarbha ?

SARA.—It is reported that the Vidarbha-king has been subjugated by the king's victory-securing army headed by Virasena; his cousin Madhavasena has been released; and a messenger has been sent by him to the king, with a present of very costly jewels, vehicles and servants consisting mostly of accomplished girls.

MADHU.—Go; attend to your duty. I too will look up the queen. (*Exeunt ambo*)

END OF THE INTERLUDE

46 (*Then enter a portress*)

PORTRESS.—I have been ordered by the queen engaged in honouring the Asoka tree, thus;—'Inform my lord that I wish to behold the wealth of flowers of the Asoka tree, together with my husband'. Therefore I shall just wait for the king who is now on the judgement-seat. (*She walks about*)

(*Behind the curtain two Bards sing*)

FIRST—Happily Your Majesty is triumphant over the heads of your foes, only by inflicting punishment.

You, delighted in the sweet notes of the cuckoos, pass the spring in the gardens at the skirts of *Vidisa*, like the bodiless Cupid in bodily form. O bestower of boons! Mighty as you are, your enemy, along with the trees on the banks of the river Varada which have become the tie-posts for your all-conquering elephants, has bent down. (1)

SECOND—The victory achieved over the Krathakaisikas by you two,—viz. (1) you, who have taken away the royal glory from the Vidarbha-king through your

avenging army, and (2) Vishnu (Krishna), who carried away Rukmini from the Vidarbha-king (her father), by force with his (four) arms stout like clubs ;–that victory has been made the subject of a panegyric by the godly poets out of their love for heroism. (2)

PORTRESS—Here, this very way, comes the king whose setting forth is indicated by the shouts of victory. I, too, just moving away from his direct path, will remain concealed behind the pillar. (*Stands aside*)

(*Entering with his friend*) KING—When I think of my beloved, with whom union is not easy, and when I hear of the Vidarbha-king subdued by my forces, my mind, like a lotus in the sun beaten down by showers of rain, is distressed and expriences joy at the same time. (3)

VIDU.—As I fore-see, your Highness will be extremely happy.

KING—How ?

VIDU.—To-day, it is reported, the learned Kausiki was 47
told by the queen thus ;—"Revered lady, as you are proud of (your skill in) decorating, display on the person of Malavika, the wedding robes." Malavika has been specially decked by her. Her ladyship may fulfil even your desire,

KING—Friend, in view of the previous conduct of this Dharini in conformity with my wishes, this is quite probable.

PORTRESS—(*Going near*) Hail my lord ! The queen sends word—'May my endeavour be rendered fruitful by beholding the blossoms of the golden Asoka, together with me.'

KING—She is *there* alone, I believe.

PORTRESS—Yes. Having dismissed the ladies of the harem pleased at the honour done to them in a fitting manner, she, in the company of her own servants headed by Malavika, is awaiting Your Majesty.

KING—(*Joyfully having looked at the Vidushaka*) Jayasena, lead the way.

PORTRESS—May Your Majesty come along. (*Moves on*)

VIDU.—(*Seeing*) O friend, the spring appears a little advanced in youth, in the pleasure-garden.

KING—It is just as you say—:

The youth of the season, which is tending towards ripening and in which the Kurabaka flowers are scattered here and there and the mango-trees are almost breaking down with a load (net-work) of fruits, makes the mind entertain a longing. (4)

VIDU.- (*Walking forth*) Oh, here is that golden Asoka with clusters of flowers, appearing as if decked in robes. May Your Highness behold,

KING—Rightly, indeed, this (tree) has delayed in yielding flowers, as it exhibits unrivalled splendour now. See—

It looks as though the flowers of all the Asoka trees that first displayed the splendour of Spring, have been transferred to this tree (now), as its longing has been fulfilled. (5)

VIDU.—Just so. Be of good cheer, Sir. Although we are
48 near, Dharini allows Malavika to remain by her side.

KING—(*With joy*) Friend, see—

Here is the queen waited upon by my beloved, rising up to receive me out of civility, just like Earth

attended upon by the Lakshmi of king-ship who has forgotten (to hold) the lotus in her hand. (6)

(*Then enter Dharini, Malavika, Parivrajika and the Attendants according to their rank*)

MALA.—(*To herself*) I know the purpose of my wedding dress; yet, my heart trembles like (a drop of) water lying on a lotus leaf. Moreover, even my left eye throbs again and again.

VIDU.—Friend, Malavika looks supremely beautiful in her marriage attire.

KING—I see her. Here,

Wearing a silk-garment which does not trail behind very far, she appears to me (adorned) with her many ornaments, like a night in the Chaitra month with the moon-light about to make its appearance and (adorned) with the constellation of stars free from mist. (7)

QUEEN—(*Going near*) Victory to my husband!

VIDU.—May your ladyship prosper!

PARI.—Victory to the king!

KING—Revered lady, I salute you.

PARI.—May you obtain your desired object!

QUEEN—(*With a smile*) My lord, this Asoka has been fixed by us as a rendezvous for you in the company of young consorts.

VIDU.—Oh, you are favoured!

KING—(*Shyly walking round the Asoka*) This Asoka is surely worthy of being made the recipient of such honours at the hands of the queen, since it shows its regard for your efforts through its blossoms, with indifference to the command of Vernal Beauty. (8)

VIDU.—Sir, being steady, look at this, who is youthful.

QUEEN—Whom ?

VIDU.—Your ladyship, (I mean) the splendour of the
49 blossoms of the golden Asoka tree. (*All sit down*)

KING—(*Looking at Malavika, to himself*) Separation in presence, is really painful !

I am like the chakravaka bird ; my beloved is like its mate ; and Dharini, who has not permitted our union, is like the night to us, (9)

(*Entering*) CHAMBERLAIN—Victory to the king! My lord, the minister begs to say—" Two maidens accomplished in art, who were (included) among the presents sent from the Vidarbha country, were not introduced to Your Majesty, as they were physically wearied by the fatigue of the journey. Now they are in a fit condition to wait on Your Majesty. Therefore Your Majesty should be pleased to issue orders (with regard to them)."

KING—Introduce them.

CHAMBER.—As my lord bids. (*Exit and re-enter with both of them*) This way, this way, ladies.

FIRST—(*Aside*) Dear Madanika, my heart feels delighted as I enter this new royal house.

SECOND—Jyotsnika, there is in fact a proverbial saying that 'the state of the heart fore-tells the forth-coming happiness or misery.'

FIRST—Let that become true now.

CHAMBER.—Here is His Majesty with the queen ; you may both go near. (*Both move near. Malavika and the Parivrajika look at each other, on seeing the maids*)

BOTH—(*Bowing down*) Victory to the king ! Victory to the queen ! (*Both are seated by the king's orders*)

KING—In which art are both of you trained ?

BOTH—My lord, we are versed in music.

KING—Queen, you take one of these two.

QUEEN—Malavika, look this side. Which of these do you like as a companion in singing ?

BOTH—(*Beholding Malavika*) Oh Princess! (*Bowing down*) Hail, hail Princess! (*They both shed tears along with her. All look at them in amazement*)

KING—Who are you two ? And who is this lady ? 50

BOTH—My lord, she is our princess.

KING—How ?

BOTH—Your Majesty may listen. She is Malavika by name, the younger sister of Prince Madhavasena who was released from prison by Your Majesty after subduing the Vidarbha-king, through your victory-securing forces.

QUEEN—How ? She is then a princess! Sandal-wood has been mis-used by me for slippers.

KING—Then, how did her ladyship come to this state ?

MALA.—(*Sighing to herself*) By the decree of fate !

SECOND—Your Majesty may listen. When Prince Madhavasena fell into the hands of his kins-folk, this (princess) was secretly brought away by his minister, the noble Sumati, leaving behind attendants like us.

KING—This was heard by me before. What next ?

SECOND—My lord, I do not know beyond that.

PARI.—Beyond that, I, unfortunate woman, will relate.

BOTH—Princess, the voice appears to be of the Revered Kausiki. I believe, it is she only.

MALA.—Quite so.

BOTH—The Revered Kausiki, dressed as an ascetic, is recognised with difficulty. Divine lady, salutations to you!

PARI.—May good things befall you both !

KING—How ? Is this a group of the friends of Your Reverence ?

PARI.—It is so.

VIDU.—Then, let Your Reverence relate to us fully the account of her lady-ship (Malavika).

PARI.—(*With emotion*) Please listen. Know Sumati, the minister of Madhavasena, as my elder brother.

KING—I see. Then, then ?

PARI.—He, having taken away together with me this princess whose brother was brought to such a state, joined a gang of travellers proceeding to Vidisa, with the desire for an alliance with you.

51 KING—Then ?

PARI.—And that troop of merchants encamped in a forest, at the end of the day's journey.

KING—Then ?

PARI.—Then, what else ?

There appeared a host of way-layers, shouting and irresistible even at the outset, with bow in hand, with their chests (between the arms) bound with quiver-straps and wearing a plumage of peacock-feathers that hung down to their heels. **(10)**

(*Malavika shows fear*)

VIDU.—Good lady, do not fear ! Her ladyship is just relating what is past.

KING—Then, next ?

PARI.—Then the merchant-warriors, who fought for a while, were put to flight by the robbers.

KING—Alas ! A more painful account has to be heard next.

PARI.—Then Sumati,—

Desirous of rescuing this princess who was frightened at the attack by the strangers, in that hard circumstance, paid the debt he owed to his master with his dear life, devoted as he was to his master. (11)

FIRST—Oh, Sumati died!

SECOND—That is why, *this* has become the state of the Princess. (*Parivrajika sheds tears*)

KING—Divine lady, such is the end of the worldly life of (all) beings with transient bodies. Your honourable brother, who has proved worthy of the salt of his master, is not to be lamented for. What next?

PARI.—Then, before I, who had fainted, regained consciousness, this (Malavika) had become invisible.

KING—Your Reverence has gone through a great hardship!

PARI.—Then having cremated my brothers's body, I, 52
with renewed grief of widow-hood, came into your country and put on these two reddish robes.

KING—This course is proper for a virtuous person. Then?

PARI.— This (Malavika) went into the hands of Virasena from the foresters and from Virasena to the queen; and later, she was seen by me, when I obtained admission into the queen's apartment. That is the end of the tale.

MALA.—(*To herself*) I wonder what the king will say now?

KING—Oh, how calamities bring on humiliation! For,—

This (princess), worthy of the title 'Queen' is being used for servitude, just as a silk-garment is for the purpose of the cloth to be worn while bathing. (12)

QUEEN—Divine lady, a mistake has been committed by you in not telling me about the high birth of Malavika.

PARI.—Heaven forbid! With reason enough, I assumed hard-heartedness.

QUEEN—What is that reason ?

PARI.—When her father was living, she was fore-told in my presence, by a pious and unfallible fortune-teller, who had come on a pilgrim's tour, that after undergoing servitude for just a year, she will be married to a suitable husband. Seeing that that unfailing prophesy was being fulfilled by her servitude at your feer, I think I have done well in waiting for the (end of the prescribed) period of time.

KING—Your waiting is quite justified.

CHAMBER.—My lord, the other narration prevented me. The minister begs to say—"The matter relating to Vidarbha, has been gone through. I Just wish to know the view of Your Highness."

KING—Maudgalya, I wish now to establish a divided Government between those honourable cousins Yajnasena and Madhavasena.

Let those two (cousins) govern separately, the northern and the southern banks of the Varada river ; just as the cool-rayed (moon) and the hot-rayed (sun), dividing between themselves, rule over the night and the day. (13)

CHAMBER.—My lord, I shall report this to the council of ministers. (*The king consents by the motion of his fingers. Exit Chamberlain*)

53 FIRST—(*Aside*) Princess, it is a happy thing that the prince gets established in half the kingdom.

MALA.—That he has been rescued from a perilous situation is in the first place to be considered a great thing.

(*Entering*) CHAMBER.—Victory to Your Highness! My lord, the minister submits—' Your Highness's idea is a

happy one. The opinion of the council of ministers also is the same. For,—

Just as two horses of a chariot bearing the yoke that is equally divided and having no affectedness being mutually restrained, remain under the control of the driver ; so also those two kings, bearing royalty divided between them, and having no prejudices being mutually restrained, remain under the control of Your Highness, their over-lord. (14)

KING—Then, say to the council of ministers that a letter should be sent to the General Virasena to do so.

CHAMBER.—As my lord bids. (*Exit; re-enter with a letter together with a present*) Your Majesty's order has been carried out. Here has come a letter together with a present of an upper-garment from Pushpamitra, the General of Your Highness. Your Majesty may just look into it. (*The king rising up, receives with civility the letter and the present and gives it to an attendant. He jesticulates opening it.*)

QUEEN—(*To herself*) Oh, my mind is drawn towards that very thing. I will just hear, after the welfare of the elders, the news of Vasumitra. My dear boy has been employed on a very terrible task, indeed, by the General.

KING—(*Sitting and taking the letter in a polite way, reads*) "Hail to you! From the sacrificial ground the Commander-in-chief Pushpamitra informs his long-lived son Agnimitra who is in Vidisa, after embracing him affectionately, thus—'Be it known to you. The horse, which was let loose unbridled by me consecrated for the Rajasuya sacrifice after ordering as its protector Vasumitra surrounded by hundreds of Princess,

with a period of one year being fixed for it to return,—, that horse, while moving on the Southern bank of the Indus river, was attacked by a Yavana Cavalry. Thereupon, came up a fierce fight between the two.

(*The Queen shows dejection*)

KING—How is it, such a thing happened! (*Reads the rest of the letter*)

Then my noble horse that was being carried off by force was rescued by that bow-man Vasumitra after defeating the enemies. (15)

54 QUEEN—My heart has been comforted by this.

KING—(*Reads further the rest of the letter*) I will now offer the sacrifice, the horse being brought back (to me), just as Amsumat, the grand son of Sagara, did (formerly). Therefore, you, with mind free from anger, should come together with my daughters-in-law without delay, to be present at the sacrifice.

PARI.—I congratulate you couple, on the victory of your son.

You have been placed at the head of the wives of heroes, by your husband; and this title 'Mother of a hero' has come to you from your son. (16)

QUEEN—Divine lady, I am much pleased that my dear boy has followed his father.

KING—Maudgalya, the young elephant has imitated the lord of tuskers,—is it not?

CHAMBER.—My lord, this Prince,—

Whose lofty and irresistible father *you* are, like the thigh-born one is of the fire that consumes water, does not produce surprise to our mind by such display of heroism. (17)

KING—Maudgalya, let all prisoners inclusive of the brother-in-law of Yajnasena, be set free.

CHAMBER.—As my lord bids. (*Exit*)

QUEEN—Jayasena, go. Convey the news of my son to the ladies in the harem such as Iravati.

(*The portress starts*)

QUEEN—Just come here.

PORTRESS—Here I am.

QUEEN—(*Aside*) After reminding Iravati of my promise to Malavika while appointing her for offering *dohada* to to the Asoka and after informing her also of the high birth of this (Malavika), request her, on my account, that I should not be made to fall off from truth by her.

PORTRESS—As the queen bids. (*Exit, re-enter*) Your Majesty, I have become a (veritable) trunk (to hold) the ornaments of the harem-ladies (presented to me) in their joy at the victory of (your) son.

QUEEN—Where is any wonder in this? This good event 55
is, indeed, common to them as also to me.

PORTRESS—(*Aside*) Queen, Iravati again begs to say—'This is becoming of the all-powerful queen. It is not proper to change your promise, already resolved upon.

QUEEN—Divine lady, permitted by you, I wish to present to my husband, this Malavika as originally intended by the noble Sumati.

PARI.—Even now, you have every authority over her.

QUEEN—(*Taking Malavika by the hand*) Let my husband accept this present befitting the communication of the pleasant news. (*The king shows bashfulness*)

QUEEN—(*With a smile*) Does my lord reject (this)?

VIDU.—Lady, this is the custom of the world. Every

new bridegroom is affected by bashfulness. (*The king looks at the Vidushaka*).

VIDU.—Then does Your Highness wish to accept Malavika after the title of 'Queen' is bestowed on her as a mark of great affection, by the queen herself?

QUEEN—The title 'Queen' is bestowed on this princess by her very high birth. Why a repetition?

PARI.—No, not so.

A jewel, although produced in a mine and honoured just because it belongs to the class of jems, yet deserves to be united with gold (by a person) to shine well, O blessed lady!

QUEEN—(*Remembering*) Your Divinity should forgive me. Because of the talk about the happy event, the proper procedure has been over-looked. Jayasena, just go; bring a pair of silken veils.

PORTRESS—As the queen bids. (*Exit, re-enter with a veil*) Queen, here it is.

QUEEN—(*Veiling Malavika*) My lord, may you accept her, now.

KING—At your behest, I interest myself in this. (*Aside*) Thank god! She has been accepted.

VIDU.—How favourable is the queen!

(*The queen looks at the attendants*)

ATTENDANTS—(*Going near Malavika*) Hail to the queen!

(*The queen looks at the Parivrajika*)

56 PARI.—This is not surprising in you.

Virtuous wives, loving their husbands, oblige them even by (allowing) a rival wife, For, the rivers flowing into the ocean lead along with themselves the water of other rivers also into the sea. **(19)**

(*Entering*) NIPUNIKA—Victory to my lord! Iravati begs to say—'On that occasion, when I offended Your Majesty by overstepping all civility, I myself behaved in a way favourable to you. At present, by Your Highness gratified of your desire, I should be honoured with just a favourable disposition?

QUEEN—Nipunika, my lord will surely bear in mind her service.

NIPU.—Thank you.

PARI.—My lord, let me go to greet Madhavasena whose object is fulfilled by this alliance with you.

QUEEN—It is not right on the part of Your Reverence to leave us.

KING—Divine lady, I will mention your compliments also to that worthy person in my letters to him.

PARI.—On account of the affection of you both, I am not independent to do anything.

QUEEN—My lord, what other agreeable service shall I do for you?

KING—Be you, O queen! ever with a favourable and pleasing countenance towards me. Just this much is to be cherished in (my) mind.

May this also come to pass

(*Epilogue*) In the case of the subjects, no wish such as acquiring of property etc. shall remain un-accomplished, while Agnimitra is their ruler. **(20)**

(*Exeunt ambo*)

END OF THE FIFTH ACT.

Here Ends the Malavikagnimitra

OUR PUBLICATIONS



Drama

	Rs.	
1. PRATIJNA YAUGANDHARAYANAM of Bhasa	1	
2. PANCHARATRAM of Bhasa	2	
3. SVAPNAVASAVADATTAM of Bhasa	2	
4. ABHISHEKANATAKAM of Bhasa	3	
5. ABHIJNANA SAKUNTALAM of Kalidasa	2	
Do Text & Translation separately, each	1	
6. MALAVIKAGNIMITRAM of Kalidasa	3	
Do Text 1 12 Translation	1	

Champu

1. NILAKANTHA VIJAYA of Nilakantha Dikshita Chapter III	1	
2. CHAMPU RAMAYANAM (Ayodhya kanda) by Bhojaraja	1	
3. Selections in Sanskrit Prose and Verse		

Prose

1. UPAHARAVARMACHARITAM of Dandin	1	8
2. KADAMBARI: MAHASVETA VRITTANTA of Bana	3	0
Do Text & Translation separately, each	1	8
3. KADAMBARI : KADAMBARI VRITTANTA of Bana	3	0
Do Text & Translation separately, each	1	10

Poetry

1. KUMARASAMBHAVA Canto I RAGHUVAMSA Canto VIII of Kalidasa	Out of stock	
2. RAGHUVAMSA Canto XIV of Kalidasa	Do	
3. RAGHUVAMSA Canto XVI ,, ...	Do	
4. KUMARASAMBHAVA Canto II & RAGHUVAMSA Canto II of Kalidasa	2	4

Our Agents:—1. SRI DURGA BOOK STALL,
Avenue Road, Bangalore City

2. SRI SARASWATI BOOK DEPOT,
Lansdowne Buildings, Mysore